

MUSICAL AMERICA



Edited by John C. Freund

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BERLIN MAY HEAR AMERICAN OPERA

Arthur Nevin's "Poia" Is Highly
Regarded by the German
Impresarios.

Unique Work of Pittsburg Composer Will
Likely Be Presented at Royal Operas in
Munich and Dresden Also--Mr. Nevin
Plans for Production.

PITTSBURG, Pa., Dec. 9.—Arthur Nevin, the young Pittsburg composer, who wrote the music for the Indian opera "Poia," according to information received from Berlin, where he is spending the Winter, is arranging the details for the first German production of the opera abroad. The management of the Royal Operas in Berlin, Munich and Dresden, all think favorably of Mr. Nevin's unique theme and it is predicted that the new year will see "Poia's" presentation on all three of these important stages.

Mr. Nevin was assisted in writing the opera by Walter McClintock, of this city, who spent some time in the West among the Indians and was adopted by one of the tribes, all of which information appeared in MUSICAL AMERICA at the time of the opera's first production last January in Pittsburg.

It is Mr. Nevin's desire, in order to give the maximum color to his opera to provide the piece with an exclusively all-American cast and he is engaged in selecting his singers with that end in view and promises to win laurels in Germany. Mr. Nevin has written some very flattering things home to his friends in Pittsburg, regarding the gracious manner in which his opera music is being received by some of the best singers in the Old World.

E. C. S.

OPERA HOUSE FOR BOSTON.

Eben D. Jordon and Mrs. Gardner Be-
hind Plan—Russell to Direct.

As MUSICAL AMERICA went to press Thursday, a long-distance telephone message from Boston announced that Mrs. John L. Gardner and Eben D. Jordon had agreed to back a plan for the construction of an opera house on a site adjoining the New England Conservatory of Music. Henry Russell, director of the San Carlo Opera Company, now in Boston, has been engaged as director of the enterprise and it is proposed to begin building immediately so that the season, which will consist of twenty weeks, will open on November of next year. The boxes will be sold for \$2,000.

Paderewski Cancels a Date.

Ignace Paderewski cancelled an engagement to give a recital in New Haven, Conn., last Tuesday, although he went there expecting to play. According to a report spread among those who had expected to hear him, his non-appearance was caused by illness. This was denied by L. G. Sharp, his representative, who said that only 400 tickets had been sold for the recital and Mr. Paderewski refused to perform before so small an audience.



Sincere regards to
Musical America
L. Bressler-Gianoli
N.Y. 6th Dec. 1907

Mme. Bressler-Gianoli, Who is One of Mr. Hammerstein's Most Popular Artists,
is Here Represented as "Favorita."

Tetrazzini Sings Here Next Month.

Oscar Hammerstein announced this week that Luisa Tetrazzini's engagement at the Manhattan Opera House begins January 15, when she will appear in "La Traviata."

Prize for American Composers.

Florence Ziegfeld, Jr., the New York theatre manager, has offered a prize of \$500 for the best waltz composition submitted and written by an American composer.

STRONG PROTEST BY SYMPHONY SOCIETY

Influential Figures in New York
Musical Life Fighting Blue
Laws.

Another "Closed Sunday" Will Prohibit
Damrosch, Opera, Sousa and Other Concerts
Next Sunday—Aldermen Fail to Take
Action on Question.

The New York Symphony Orchestra will not give its scheduled concert in Carnegie Hall next Sunday; the Metropolitan and Manhattan Opera Houses will not be open for the regular operatic concerts, Sousa's band will not play at the Hippodrome and a score or more other musical functions planned by singing societies, orchestras and individuals will be postponed indefinitely because the Board of Aldermen, by the vote of 35 to 34 has refused, so far, to take immediate action on an ordinance authorizing sacred and educational concerts on Sunday.

That the New York public in general is aroused over the issue brought about by Supreme Court Justice O'Gorman's decision, is made evident by the holding of mass meetings, and the publication in daily newspapers of columns of letters of protest against the enforcement of the so-called "blue laws." Patrons and those directly interested in the New York Symphony Society are making a strong appeal for an immediate relief from the ban which makes impossible the continuation of Walter Damrosch's series of Carnegie Hall concerts.

A letter signed by Richard Welling, secretary, and the Board of Directors of the society, representing the views of some of the most influential figures in New York musical life, was submitted to Mayor McClellan this week. The letter says in part:

"The recent decision by Justice O'Gorman on the law governing Sunday performances would, if enforced, work most serious harm to an organization which has been devoted for years to the highest interests of music in this city. . . . Four years ago, Mr. Damrosch inaugurated a series of Sunday afternoon symphonic concerts in order to develop a taste for music in its serious phases among a public who had been accustomed to look upon Sunday as a day given up to a lighter and more popular class of amusements. The idea received instant recognition, and this year the society had planned a series of twenty Sunday afternoon symphonic concerts at which audiences of between two and three thousand people congregate, in order to benefit artistically and spiritually by the programs which are offered by this society with its orchestra of one hundred musicians. . . . The Symphony Society gains no financial profit whatever from its performances, but on the contrary, donates \$25,000 to \$30,000 per year in order to maintain an orchestra at the highest point of excellence. We maintain that such concerts as I have outlined above, have no connection whatever with the class of Sunday entertainments which the law was framed to prevent. Our Sunday concerts are not 'entertainments of the stage' in any way whatsoever. They are purely educational, and are often accompanied by lectures; and their cessation would mean not (Continued on page 4.)

The Re-organized Kneisel Quartet Rehearsing

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BY
LOUIS O. MAAS.

The above reproduction of a photograph taken by Louis O. Maas shows the new Kneisel Quartet preparing its season's repertoire at Franz Kneisel's Summer home at Blue Hill, Me. Reading from left to right, the group consists of Mr. Kneisel, first violin and leader; Willem Willeke, the new 'cellist; Louis Svecenski, the viola

player, and Julius Roentgen, Mr. Theodorowicz's successor as second violin. As soon as Mr. Kneisel had definitely decided not to accept the position of conductor of the Philadelphia Orchestra last Spring, to the joy of all lovers of chamber music, he lost no time in seeking new artists in Europe to fill the vacancies in his quartet. Mr. Roent-

gen and Mr. Willeke engaged, they hastened to New York, conducted by Mr. Svecenski, following closely on their leader's heels, and joined the Kneisel family at Blue Hill. As a result of the daily routine of rehearsals there the opening of the season has found the re-organized Kneisel Quartet in unsurpassed form, true to the traditions of the name.

JOSEF HOFMANN'S BENEFACTOR**Henry E. Krehbiel Discloses Name of Wealthy American Who Assisted Pianist On to Fame—The Question of Reciprocation.**

To recent Sunday issues of the *New York Tribune*, H. E. Krehbiel, its veteran and distinguished music critic, has contributed some exceedingly interesting articles regarding the career of the boy, Josef Hofmann, now the great artist of international renown.

These articles have had a special value, partly because Mr. Hofmann is one of the very few boy prodigies who have "made good," in the sense that he has in every way fulfilled the magnificent promise of his youth, and stands to-day among the few really great virtuosi of the world.

In his articles, Mr. Krehbiel has told the story of how Josef Hofmann's great talent was saved from threatened destruction some twenty years ago, when his father, Casimir Hofmann, brought him, as a ten-year-old boy, to fulfill a concert tour made by the late firm of Abbey, Schofel & Grau.

Oldtimers will remember young Hofmann's sensational début, at the Metropolitan Opera House, and how, after a few performances, his tour was interrupted by the intervention of the Society for the Protection of Children, which maintained that the continuance of his performances would

impair his health and blast his future—a contention in which it was sustained by the then Mayor of the city.

It was reported at the time that a wealthy American had raised a fund to enable young Hofmann to return to Europe and continue his studies, uninterrupted, until such time as he could make an appearance as a fully developed artist.

In his third article on the subject, Mr. Krehbiel reveals the name of Mr. Hofmann's benefactor, who, it appears, was the late Alfred Corning Clark, whose widow is now the wife of Bishop Potter. It seems that Mr. Clark contributed no less than \$50,000, which was paid in regular instalments to Mr. Hofmann's parents to enable him to continue his studies.

This is by no means the first instance where an American of wealth has unostentatiously and without any publicity whatever put his hand into his pocket to help some young and talented artist of foreign birth. For this reason, it will certainly occur to most people that it is curious that not one of the foreign artists who have come here and made large sums of money, not one of all those who have been benefitted by private charity and helped to careers of distinction and profit, have so far seen fit to devote even a small sum to

help others less fortunate, or to help any of the various efforts which have been made to increase musical knowledge and culture in this country, among such efforts being the fund now being raised in honor of the composer, MacDowell.

Yes, there is one honorable exception. Paderewski, at the conclusion of his first immensely successful tour in this country, deposited the sum of \$10,000 with the house of Steinway & Sons, for the purpose of encouraging American composers.

D'Albert's Latest Opera a Failure.

HAMBURG, Dec. 9.—The première of Eugen d'Albert's latest comic opera, "Tragaldabas" ("The Borrowed Husband"), was attended by but little success. It is a mixture of musical styles, varying from Wagner to pronounced operetta. A few of the parts, however, are interesting. The text is arranged by Rudolf Lothar after Vaquerin.

Pauline Donalda, the Canadian soprano, now at the Opéra Comique, went over to London to sing at the second of the London Ballad Concerts. Her numbers were "Pleurez mes Yeux," from Massenet's "Le Cid"; Cuthbert Wynne's "Who Can Tell?" and as encores Tosti's "Mattinata" and Chaminate's "Si j'étais Jardinier."

Bernhard Scholz's comic opera, "Mirandolina," which had its première last Winter in Darmstadt, is being given at the Königsberg Stadtheater.

**MAX ZACH PATTING
ST. LOUIS ON BACK****New Symphony Orchestra Conductor Declares Musical Atmosphere as High as Boston's.**

Max Zach, ever the affable new conductor of the St. Louis Symphony Orchestra, is convincing the people of his new field of labor that they live in a musical atmosphere second to none. He talked at length to a reporter of the *St. Louis Post-Dispatch* and when asked if there was a notable difference between the musical culture of Boston and St. Louis, replied:

"The only difference between the two cities is that Boston has had more concerts than St. Louis."

"Have you found reason to hope for the best results with the St. Louis Symphony Orchestra?"

"Undoubtedly. I confidently hope to accomplish great things with the excellent players now under my direction. I feel very cordially toward them, and am much encouraged by what has already been achieved."

Mr. Zach was asked what he considered the most potent factor in getting the best results from a symphony orchestra.

"Encouragement," replied the new conductor. "And this encouragement should come alike from the public and from the man who directs the orchestra's work. There's nothing equal to encouragement for developing an orchestra to its highest possibilities."

"Is this why you are not a severe disciplinarian with your players at rehearsals?"

"I expect of the players that they shall care enough for their work not to make severity necessary," said Mr. Zach. "I feel friendly toward them, and I direct the rehearsals in that spirit, always demanding, however, the best effort."

"It is said that the St. Louis players respond to your methods with much enthusiasm, and that you have caused them to like you very much, indeed, personally."

"I am very glad if they do," was the reply. "Such conditions are helpful to the orchestra and to myself."

"Your methods of conducting are somewhat more quiet than is common," was suggested. "You believe that better results are obtained in this way?"

"I see no need for more vigorous methods," answered Mr. Zach. "If the orchestra has been thoroughly well drilled in rehearsal, conducting a public concert does not call for other methods than those of quiet direction."

"What policy controls your choice of compositions in the arrangement of programs?"

"The policy born of many years' experience and a wish to stimulate the love of good and worthy music in the public mind," was the quick rejoinder. "And this may best be done gradually, not by trying to force the highest order of compositions before the public is ready for them."

"Do you see reason to believe that the general American public is reaching that point where it will appreciate the best in music?"

"Unquestionably I do," said Mr. Zach, enthusiastically. "There has been a notable advance within the past few years in this respect. It is no longer necessary to include 'rag-time' in every program."

Eugen d'Albert's "Tiefland" continues its series of conquests. Riga has now heard it and waxed enthusiastic over it.

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DASHING AND VIVACIOUS AS "CARMEN"---A DEVOTED MOTHER AT HOME

Mme. Bressler-Gianoli Declares That She Feels and Lives the Part of the Cigarette Girl While on the Stage—Her Love for Her Son.

To those who see the fiery, impetuous *Carmen* that Mme. Bressler-Gianoli enacts at the Manhattan Opera House, drawing house-filling audiences at every performance, her appearance in the rôle of a home-loving woman, her heart wrapped up in her six-year-old Henri, might be somewhat of a surprise; yet it was in that part, that she made a greater impression on me a few days ago than ever on the stage, excellent though her acting and singing is. The cigarette girl of Seville had vanished and in her place had come a pleasant, hospitable woman, the antithesis of the character she is so rapidly making her very own on the stage.

When many people read the story published some weeks ago by Mme. Bressler having been stabbed during the performance of "Carmen" by Charles Dalmore, who had been carried away by the emotion of his part, they were inclined to accept



Bressler-Gianoli's Henri.

it as a press agent's yarn. The singer wishes that it had been.

But I can attest to the truth for I have seen the ugly looking scar, have witnessed the difficulty Mme. Bressler experiences in writing even her name—and that she has been able to do for less than a week. The wound was in the side of her right hand and affected the tendons greatly. For a time there was fear of blood poisoning, but that is happily over.

"M. Dalmore was so distressed," said Mme. Bressler. "He was greatly affected.



MME. BRESSLER-GIANOLI AS "CARMEN"

Photo by Mishkin.

There was a little too much reality in the acting to suit either of us. But both of us are of a nature to be carried away in our action on the stage, and it was that which led to my injury.

"I know that when I am appearing in 'Carmen' I feel as *Carmen*, I live as *Carmen* for the time being; I am a different person in every emotion than I am in my natural life. I think it is only losing one's self in the creation of a composer or author that one can do it justice. One must be that character, not one's self consciously acting a part.

"One thing the incident of my wounding did teach me and that was that I had more friends than I dreamed. Why, the report seemed to become more exaggerated the further it went until finally when it got to Europe it was that I was dead, that I had been killed on the stage. Oh, you should have seen the many, many letters and the cablegrams and telegrams that came to me. Fancy the European papers saying that I was dead!"

Mme. Bressler while speaking English

quite well sometimes makes quaint mistakes in understanding questions. From an inner room of her New York residence in West Thirty-eighth street, came the call of a child "Mamma, mamma!"

The beautiful expression that comes to a fond mother's face at her child's call spread over Mme. Bressler's.

"It's Henri," she said, "my little boy," and then she hastened to show me a photograph of her fascinating son.

"Have you any others?" I asked.

It may have been that maternal feeling made Mme. Bressler's thoughts to wander. At any rate she answered rather startlingly:

"Thirty-three." It was only when she saw the amazed looks on the faces of her secretary and me, and when the former had explained in French what had been asked that she realized the size of the family she had claimed.

Although her home on Thirty-eighth street is but a temporary abiding place, Mme. Bressler has surrounded herself with an atmosphere literary, musical and artis-

tic. The walls had been disfigured by the sort of pictures usually found in boarding houses. These the singer is removing one by one and is replacing with reproductions of such pictures as Leonardo di Vinci's "Mona Lisa."

"It cannot but hurt one to look on ugly things," she said, "and I try to be surrounded by things which are artistic. My secretary is a painter of miniatures. I admire her art and in return I fear she flatters me a great deal.

"What are my fads? I don't know as I have one unless it is a love for children (fancy a *Carmen* with a love for children).

"Every year I give a festival for children at my home near Geneva, and they come from all around and the village little ones have a music good time all their own. I love them all and I would rather win their little hearts than the regard of any audience that ever assembled.

"Next to my own home country I think I care most for America. Here the people have always been most kind to me and I



Bressler-Gianoli as "Orpheus."

try my best for them. And if my voice gives them pleasure I am well rewarded.

"I have your MUSICAL AMERICA come to me both here and to my home across the ocean for I think it is really full of interest for any one who cares for music."

Mme. Bressler's secretary, is, as was said, a miniature painter of great ability and a portrait of the singer by her is wonderful in its faithfulness. She is to give an exhibition in New York later in the season. Between the two artists, it is evident, a feeling of deep friendliness exists.

LEE.

CHICAGO ACCLAIMS CARRENO'S PLAYING

MacDowell Concerto Brilliantly Performed with Thomas Orchestra.

CHICAGO, Dec. 9.—The features of the Theodore Thomas orchestral program last week were the first representation here of Jean Sibelius's E Minor Symphony, and the appearance of that distinguished mistress of her art, Mme. Teresa Carreno, a pianist

who has the rare prima donna faculty for making a pianoforte sing.

A hearing of the E Minor Symphony leads to the belief that Grieg, the great Norwegian, and several expositors of the Russian school still hold musical pre-eminence in the North and the interest in Finland has been somewhat dissipated while the keen-eared for novelty are now enamored of the message from the new school composers in France.

If technical proficiency is taken as the first requisite of the day in piano playing,

Teresa Carreno can still hold her own with the best instrumentalists that modern times have produced; and she has in addition a strength of style almost virile, poetic power and balance discoverable in but few female players of the day. Her choice of MacDowell's Concerto was a happy one and indicated that she did not forget her gifted pupil whose mind now wanders in the dark. This Concerto by one of America's leading romanticists inspires sincere admiration and intensifies the regret for the great calamity that has robbed the world of music from other products of his pen.

Mme. Carreno's interpretation, particu-

larly of the brilliant second movement, was spirited and finished to a rare degree and evoked great enthusiasm. In response to encore it was repeated in its entirety.

C. E. N.

The program of the second of the series of three Beethoven evenings being given in Berlin by Frederic Lamond, pianist, and Bernhard Desso, violinist, comprise the sonatas in A major, op. 12, No. 2; G major, op. 96, and E flat major, op. 12, No. 3, and the variations on "Will der Herr mich ein Tänzchen wagen," from "Figaro's Hochzeit."

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WOLF-FERRARI WORK SUNG IN NEW YORK

"La Vita Nuova" as Introduced by
Oratorio Society Makes Deep
Impression.

The production of Ermanno Wolf-Ferrari's cantata, "The New Life," at the first concert of the New York Oratorio Society's season at Carnegie Hall, on Wednesday of last week was deserving of a crowded house instead of an audience of diminutive size. As it was, the society and its conductor, Frank Damrosch, added to their laurels in introducing to the New York public a work of such striking beauty as this lyric version of Dante's love for Beatrice.

In the performance of the work, which contains many passages of extreme difficulty, the society acquitted itself with the utmost credit. The soloists were Giuseppe Campanari, the baritone, who sang the part of *Dante*, and Edith Chapman Goold, who had the soprano solos. Both of these artists sang with much intelligence, the sweetness and clarity of Mrs. Goold's voice being well adapted to her music. Mr. Campanari was somewhat hampered by hoarseness, but he interpreted his part with impressive significance. A chorus of thirty-five voices from the choirs of the Church of the Epiphany and Christ Church also assisted the society, as did Frank L. Sealy as organist, and Kurt Schindler at the piano. Weston Spies Gale had trained the boy choirs for the occasion. The novelty was preceded by Brahms's "Schicksalslied," which was in every respect most satisfactorily given.

There was scarcely a dissonant note in the chorus of favorable comment on the Wolf-Ferrari work in the New York press.

SYMPHONY SOCIETY'S PROTEST.

(Continued from page 1.)

only a great deprivation to the thousands whose only chance of hearing good music is on Sundays, but also a crippling of a movement for development of art, which has in many respects been without a parallel."

Among the directors of the society whose names are well-known to musicians are Otto H. Kahn, Frank and Walter Damrosch, Rudolph E. Schirmer, Samuel S. Sanford, Mary R. Callender, Charles H. Ditson and others.

The failure of the Board of Aldermen to take action on the question of Sunday closing caused much surprise, as it had been expected that relief would be secured in time to permit the giving of high-class concerts next Sunday. The ordinance was referred to the Committee on Law and Legislation, for a public hearing on Friday and will again come before the board next Tuesday.

How to Solve the Problem.

New York, December 9, 1907.

To the Editor of MUSICAL AMERICA:

Here is a suggestion which may be of value to managers and others who desire to give entertainments on Sunday.

Simply follow the example of the saloon men. If Mr. Conried wants to give a concert in the Metropolitan Opera House, close all the main entrances tight, knock a few holes through the walls of the building, so as to provide for a dozen or more "side doors," then have a few politicians in the district, as well as the Inspector, police captain and roundsmen "seen," and there you are!

In this way, the politicians and the police having been provided with the customary "graft," the main entrances being all closed and the public only admitted at the "side doors," the same condition will be created which now exists with regard to the saloons, and which evidently meets the views of Commissioner Bingham and the police, and all those who are interested.

Yours very truly,

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CHICAGO'S MUSICAL ART SOCIETY SINGS

**Christmas Spirit Prevails at the First
Concert of Clarence Dickinson's Chorus.**

CHICAGO, Dec. 9.—The Musical Art Society, under the direction of Clarence Dickinson, covered itself with glory at its first concert of the season in Orchestra Hall, last Tuesday evening. The program was, for the most part, of religious sentiment. Three numbers were Christmas motets, beginning with "Hodie Christus natus est," by Giovanni Pierluigi, which probably was written about 1564.

The second, "O Magnum Mysterium," by Vittoria, dates back as far as 1605. "The Angels and Shepherds," a Bohemian Christmas Carol, by Carl Riedel, was written in 1854. This number had to be repeated, so perfect was its delivery. The enunciation, shading and spirited climaxes were delightful to hear.

"Sing to the Lord a New Song," by Schuett, a composer of the seventeenth century, is a musical setting to the Ninety-eighth Psalm which is supplemented by a short "Gloria," and edited by the late Wuehlner. The text is an English version adapted by Frank Damrosch. Six sacred songs by Hugo Wolf followed, all beautiful creations; the second one, "Harmony," contained some strange harmonies which resolved into the most beautiful melodic and harmonic climaxes. "The Last Prayer," "Submission" and "Exultation" were sung with beautiful finish.

The second part of the program included "Barcarole," by MacDowell; "Address to the Toothache," Robert Schumann; "Flax," by Grechannioff and "Talismane," by Schumann. All the numbers moved along with crispness at all times, receiving precise attack.

C. W. B.

A FAVORITE WITH ORCHESTRAS.

Mme. Samaroff Plays with Many Symphony Societies.

On Monday, December 9, Mme. Olga Samaroff played the Grieg Concerto with Dr. Muck, and the Boston Symphony Orchestra in Newark, N. J. On Friday and Saturday of this week she plays with the Philadelphia orchestra. On December 27 and 28 with the Theodore Thomas Orchestra and January 10 and 11 with the Pittsburgh Orchestra.

Mme. Samaroff is the only woman pianist playing with the Pittsburgh Orchestra this season. This fortunate young pianist is evidently repeating her wonderful record of last year when she played twenty-five times with orchestras, including the Worcester Festival, Philadelphia, Theodore Thomas, St. Paul, Rochester, Pittsburgh, St. Louis, Boston, New York Philharmonic, New York Symphony, and Boston Festival Orchestras.

A strenuous life is that of the pianist who fills such a season as the one Charles Ellis has prepared for Mme. Samaroff again this year.

LADIES DAY AT LOTUS CLUB.

Excellent Program in Which Hans Kronold Participates.

The Lotus Club gave a "Ladies' Day Entertainment" last week at which a varied and entertaining program was given by notable musicians.

Estelle Harris sang Ethelbert Nevin's "Twas April," and Mrs. H. H. Beach's "The Year's at the Spring," Hans Kronold, the cellist, played several selections, Barodin-Dalvary and Signor Abramoff, the former Metropolitan basso, sang, William H. Barber played MacDowell, Chopin and Wagner-Liszt selections and Lillia Snelling concluded the program with four songs, two by Wagner, and two by Kurt Schindler, with words by Keats.

There was a distinguished and appreciative audience.

PADEREWSKI PLAYS AND MUCK CONDUCTS

**Boston Symphony Gives Two More
Noteworthy Concerts in Its
New York Series.**

The second visit of the Boston Symphony Orchestra to New York this season was especially noteworthy for the appearance at both concerts of Ignace J. Paderewski as soloist. On both occasions Carnegie Hall was filled to the last seat.

On Thursday evening a rare program was offered. Brahms's Second Symphony, Beethoven's Concerto in E flat—the so-called "Emperor"—and Schumann's "Genoveva" Overture made up a bill of exactly the right length. Words of praise of the work of this organization under Dr. Muck's baton now seem superfluous. The lovely Brahms symphony received a masterly performance, the Schumann overture was played with the consummate finish to be expected, while in complementing the solo part of the concerto the orchestra was like one vast instrument susceptible to Dr. Muck's least indication.

It has been demonstrated in times past that Paderewski is heard to greater advantage in recital than with an orchestra, nor can this be attributed to the lowering of the lights at his recitals, which is not practicable at orchestra concerts. But while there were times both in the Beethoven concerto and the Rubinstein concerto in D minor, which he played Saturday afternoon, when he forced the tone of his instrument, seriously marring the illusion he was necessarily trying to create, his playing at both concerts was a source of keen enjoyment to his listeners. Even if his conception of the greatest of all piano concertos was scarcely as profound as the hypercritical could desire, he gave a beautiful performance of it, rich in its variety of tonal shading and poetic suggestion. The hackneyed Rubinstein concerto he invested with fresh interest at the second concert. On both occasions the rule against encores was suspended in his behalf, and on Thursday he added Mendelssohn's Song Without Words in F, on Saturday the Chopin Berceuse.

At the Saturday afternoon concert Dr. Muck let New York hear some of the novelties he has added to his repertoire this year, notably Boehe's "Taormina," a highly colored, richly orchestrated tone poem in which the atmospheric and scenic characteristics of the picturesquely situated Sicilian town and their effect upon the stranger within its gates are translated into music. Movements from a suite by Reznicek and Chabrier's "Espana" completed the orchestra's numbers, which were faultlessly played. Enthusiasm was at high pitch at both concerts.

Mme. Ziegler Answers Singers' Questions

Mme. Anna E. Ziegler, the well-known teacher of singing and founder of the National Association of Teachers of Singing, has been engaged by the *Circle Magazine* to conduct a department of questions and answers similar to that edited by Mme. Marchesi in the *Ladies' Home Journal*.

Mme. Reed's Last Concert Season.

Mme. Legrand Reed was scheduled to sing in Detroit, Mich., on Thursday of this week, with the Detroit Symphony Orchestra and next Monday will sing in Quebec with the Symphony Orchestra of that city. This is Mme. Reed's last season in concert work as she is preparing for grand opera.

WANTED: Competent players for semi-professional orchestra. Apply 7.45 P. M. Saturday, Parish House, Madison Avenue Baptist Church, Madison Ave. and 31st Street, New York City.

SAN CARLO COMPANY OPENS IN BOSTON

"La Gioconda" Given Before
Crowded House—Fine Ensemble Work.

BOSTON, Dec. 10.—The San Carlo Grand Opera Co., Henry Russell director, opened its season last evening at the Majestic Theatre with Ponchielli's "La Gioconda." Mr. Conti conducted.

Mr. Russell has in view the establishing of permanent opera in Boston. He gave a short season of opera last year and the success which attended his efforts at that time encouraged him to investigate further into the possibility of permanent opera at reasonable prices in this city. The present season was expected to be of two weeks' duration, but it is possible that this will be lengthened to three weeks. The reception given the opening opera last night was encouraging. The theatre was filled to the doors with a most enthusiastic audience.

The following paragraph from the review of the opera as published in the *Boston Herald* is perhaps the best summing up of general results of the opening night that could be given:

"Mr. Russell may justly plume himself on the fact that the attention of the audience was not centered on a star, not even on Mr. Constantino, who, by the way, was obliged to repeat the well-known song in the second act, which he sang with much taste. The ensemble, after all, was the thing. The spirit that animated the whole performance, even though it occasionally led to vocal extravagance, was contagious, and the audience was quickly responsive."

The répertoire for the balance of the week includes "Rigoletto," "Trovatore," "Faust," "Aida" and "Traviata." "Carmen" will be presented Monday night next, and "Lohengrin" on the 20th. Other operas to be given during the season are yet to be announced.

D. L. L.

MRS. DE MOSS SINGS WITH BROOKLYN APOLLO CLUB

John Hyatt Brewer Conducts and Baner-Kronold Quartet Assists at Notable Concert.

The first private concert, opening the thirteenth season of the Apollo Club, of Brooklyn, took place Tuesday evening in Association Hall, Brooklyn, John Hyatt Brewer conducting. A large and fashionable audience heard the rendition of an effective program and applauded vigorously the various numbers. Mrs. Mary Hissemde Moss, soprano, the Banner-Kronold Quartet (Michael Banner, first violin, Herman Kuehn, second violin, Carl Binhak, viola and Hans Kronold, cello), Charles Kurth, flute, Felix Leifels, bass, Albert Reeves Norton, organist, and William Armour Thayer, accompanist, were the assisting artists.

The club opened the program with a finely modulated interpretation of Brambach's "Harvest Home," covering the individual members and conductor with glory. Other choral numbers were Meyer-Olbersteven's "Midsummer on the Rhine," Klucken's "Gretelein," John Hyatt Brewer's "Hymn to Apollo," Kremer's "Serenade," Brahms's "Lullaby," von Othegraven's "The Hand-Organ Man," and an ancient folk-song of the Netherlands, "Prayer of Thanksgiving."

Mrs. DeMoss was in excellent voice and her several solos deserved the enthusiastic applause she received. She sang the "Ah! fors e lui" aria from "Traviata," Frank Sealy's "If a Little Bird I Were," Walter Damrosch's "My Heart Is a Lute" and Richard Strauss's "Ständchen."

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MAUD POWELL CHAMPIONS THE WEST'S TASTE FOR MUSIC

Eminent American Violinist Declares That Programs of the Highest Standard Are Invariably Demanded and Appreciated.

Three or four years ago, when Maud Powell, as soloist of a New York Philharmonic Orchestra concert conducted by Henry Wood, played the thirty-fifth of old Fiorillo's famous etudes as an encore, a New York reviewer quaintly remarked, "And then she came out and played a duet with herself," adding "and it made Henry Wood stand up and take notice."

Three or four weeks ago when, away across the continent, down in Southern California, in the picturesque city that someone has christened "Port Orient," this little classic gem was again transfigured under her bow, a Lomaland writer said:

"Maud Powell played it—and how we sat and listened! And back of the smile upon her lips, as she looked up at the boxes at the close, was a merry smile in the eye which said plainly, 'Sh-h! This is our secret!'

No one who has come under the sway of the temperamental vitality and magnetism of this eminent American artist can believe her capable of anything but the most ardent and at the same time wholesome enthusiasm for whatever appeals to her as worth championing. Consequently, when, after playing in practically all other parts of the world she is brought face to face for the first time with the possibilities of the musical development of the great West and the opportunities it offers for pioneer work, it is not surprising that the fire of optimistic patriotism is stimulated in her to an extent that is bound to make itself felt. And she was radiating with inspiring enthusiasm when on her return to New York the other day from her long tour, she told me of many of her happiest experiences. All sorts of interesting incidents marked the tour, which opened in Helena, Mont., and proceeded to Seattle and Portland, down the Pacific Coast to San Diego, and took a long railway jump of four nights and three days from there to Denver.

"I have come back a better American than I was before," began Miss Powell, who seemed to have brought with her the breeziness of the West. "In the first place, the pioneer instinct in me is very strong, as my father was a pioneer in educational work, and my grandfather conspicuous in the opening up of the West. Then the spontaneous enthusiasm of the people out there is delightful. They absolutely refuse to accept Eastern verdicts without testing them for themselves. In their attitude towards music, as in everything else, they have the courage to be themselves. They are fresh, wholesome, receptive, responsive; they insist upon thinking independently at all costs, and they want only the best. Unfortunately they have been deceived a good deal by managers who have taken out artists of the second and third rank—or perhaps a little *passé*—and advertised them as stars of the first magnitude, charging high fees for them. And these people arrange their programs on the theory that they

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One of the World's Foremost Violinists, Whose Recent Lengthy Tour of the West Was a Series of Noteworthy Successes.

must cater to a taste that is not capable of appreciating what the Easterners demand. It is a great mistake, and the Westerners have been disappointed so often in the extravagant claims made by managers that they are now strictly on their guard when new attractions are announced.

"Here is an indication of their progressiveness musically. In Colorado Springs, which is not a very large place, they have a very energetic Women's Musical Club, and when I was there I visited the ex-president. She casually mentioned that she was studying some of Vincent d'Indy's songs, and when the present president called I found she was working up songs by Debussy and Reger for one of their meetings.

"Throughout my trip I played the same programs I do in the East. For in-

stance, I would open with Grieg's Sonata in G major, op. 13, for violin and piano, follow it with Vieuxtemps's Concerto, op. 31, and later play a group of smaller numbers; or, beginning with the Schütt Suite, I would play the Arensky Concerto, and so on. The only numbers I had that could be considered as in any way of a 'popular' nature were three arrangements of 'St. Patrick's Day,' 'The Arkansaw Traveler' and 'Dixie,' which I used as encores. But they are such excellent arrangements—the 'Dixie' being quite worthy of Paganini—that I should not hesitate to play them anywhere. But I must say the regular program numbers were just as keenly appreciated as they were. One number I invariably had to repeat was Schumann's 'Träumerei.'

"That reminds me of a pretty incident

Deplores the Harm Done by Over-
Zealous Managers in Making Ex-
travagant Claims for Inferior
Artists They Take on Tour.

in Seattle. There being no large concert hall there, our concert was given in the Dreamland Rink—a huge place—and it was packed. Mattresses were placed against the windows to keep out the noise of the trolleys, and the evening was one of the most successful of the whole tour. The people seemed to be so absorbed in the music it was inspiring to play for them. When I played the 'Träumerei' with muted strings there was not a sound in the place except the ticking of the clock, and the manager climbed up on a chair and stopped it. Wasn't it thoughtful? After the concert, by the way, they went to work there and organized a symphony orchestra to have for the succeeding concerts in the same course—Paderewski, Gadski, Kubelik and Witherspoon are some of the artists engaged. So if I gave them the impetus to form an orchestra, that was a little bit of pioneer work, wasn't it?

"Another point that interested me mightily was Ogden, Utah. It is quite a large city and though they have had lecture courses, I was the first musical attraction they had ever had. The concert was held in the Weber Stake Academy, which had no piano. They didn't realize till the last minute that I would need one, and after skirmishing around the town they found there was not a grand in the place. However, they succeeded in borrowing an upright. Then when I explained I would require a music stand, too, they bought one, and after the concert, which was a fine success, they came to me and said, 'Miss Powell, we now have a music stand to begin with, and when you come again we will have a grand piano for you.'

"One thing that was particularly pleasing was the appreciative attitude of the managers and committees. When they took pains to thank me personally for the pleasure they had derived from my concert, it added a friendly touch even to financial relations. One of the most graceful compliments that I received was a remark the managers in one of the larger towns made—'Miss Powell, this is not the best concert we have ever had; it is the first.'

"In Salt Lake City, by the way, we attended the funeral service of a Mormon bishop. The music was simple but beautiful."

Miss Powell has brought back many pictures of memory—of the flowers and the baskets of fruit that were presented to her across the footlights, of a banquet given in her honor in Los Angeles by the Celtic Club, where she made her speech through the medium of her violin, and of the cordial responsiveness of her audiences everywhere—and they will not soon fade.

J. L. H.

Mme. Donalda's Photograph.

The excellent photograph of Mme. Pauline Donalda published in MUSICAL AMERICA on November 30, was taken by and copyrighted by the Mishkin Studio, No. 373 Fifth avenue. Through an error, this credit was not given the photographer at the time the picture was published.

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'OTELLO' AND OTHER OPERAS IN CHICAGO

Italian Company Gives Admirable Performances During Its Fifth Week.

CHICAGO, Dec. 9.—The Italian Grand Opera Company opened its fifth week last Tuesday when "Otello" was given. This opera was repeated on Saturday evening with a most excellent cast. Mme. Merola gave a finished performance of *Desdemona*. Vocally and as to her conception of the beautiful wife of the Moor, she was a pronounced success. Samioly appeared as *Otello*, and a more complete rendition of the part could not be desired. Alessandroni's *Jago* was exceptionally good. Sig. Oteri as *Ludovico*, Sig. Frascona as *Montano*, Mlle. Bossi as *Emilia*, Sig. Paoloni as *Cassio* and Sig. Ciavarella as *Roderiga* all did worthy work. Sig. Merola was the director, bringing, as usual, fine climaxes with the orchestra and chorus. This is one of the best performances that has been given by the opera company since their sojourn in Chicago.

"The Barber of Seville," presented Wednesday evening, was given with the swing and dash that rightly accompanies the jolly production. Mme. Almeri was the *Rosina* and Sig. G. Zara appeared as *Figaro*.

"Faust" was given Friday evening with Mlle. Marie de Rohan as *Margherita* and Alfred Shaw as *Faust*. Mr. Shaw made his débüt to a Chicago audience on this occasion. The voice is of good range, has been well schooled, and barring a nervousness which hampered him to some extent he gave a creditable performance of *Faust*. Sig. Bozzano again took the part of *Mephisto* and Sig. Marturano was *Valentine* and Mlle. Zarad-Siebel.

Mr. Abramson has signed a contract with the famous Mlle. Novelli for the remainder of the season; she will appear in three operas here the week of December 17: "Traviata," "Rigoletto" and "Faust."

C. W. B.

Ernest Schuch, conductor of the Dresden Court Opera, has just celebrated his sixtieth birthday.

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JOINT RECITAL BY TWO DISTINGUISHED SINGERS

Shanna Cumming and Janet Spencer
Sing Duets and Solos in Brooklyn.

The announcement that Shanna Cumming, soprano, and Janet Spencer, contralto—both singers of national fame—were to appear in a joint recital at the Central Congregational Church, Brooklyn, was sufficient to crowd that edifice on Wednesday night of last week.

Seldom has such beautiful and effective ensemble singing been heard in Brooklyn. The program follows: Duet, "The Gypsies," Brahms; contralto, "Piangerò," Handel, "Danza Danza," F. Durante; soprano, "Ah Lo So," Mozart, "Qual Far Falleta," Handel; soprano, "Solveys Lied," Grieg, "Dans Le Bois," Bizet, "War ich nicht ein Halm," Tschaikowsky; contralto, "La Cloche," Saint-Saëns, "Sappische Ode," Brahms, "Le Moulin," Pierne; duets, "I Would That My Love," O. Wert Thou in Cau-Blast," Mendelssohn, "Neuer Frühling," Ries; contralto, "Ballad of Trees and the Master," Chadwick, "Greeting," Harris, "The Swimmer," Elgar; soprano, "My Lovely Beloved," Bruno O. Klein, "I Mind the Day," Willoughby, "O Come With Me," Van der Stucken, and duet, "Semeramide," Rossini.

Mrs. Ruggles assisted these noted artists as accompanist and proved to be most satisfactory in that capacity.

Kathryn Gunn Trio in Concert.

Kathryn Platt Gunn, violinist; Elsa Livingstone, cellist and Alberta Parson Price, piano, composing the Kathryn Gunn trio, assisted by Grace D. Corwin, soprano, gave an enjoyable concert at the parish house of the Church of the Epiphany, Ozone Park, L. I., Wednesday evening of last week. Sitt's Trio, op. 63, No. 1, and Gade's Trio, op. 42, were the numbers given by the trio, while Miss Gunn played Mendelssohn's violin Concerto, Godard's, "Jocelyn" and Haydn's "Rondo." Miss Livingston played Saint-Saëns's "Le Cygne" and Miss Corwin sang MacDowell's, "Thy Beaming Eyes," and Schnecker's "A Kiss in the Rain."

Manager Bigelow's Lucky Escape.

BOSTON, Dec. 9.—W. S. Bigelow, Jr., manager of the Adamowski Trio and various artists, had an exciting experience in a fire in the Ocean View Hotel, Winthrop, Mass., one night last week. Mr. Bigelow with his wife, were occupying a suite of rooms on the second floor of the hotel, which is one of the most exclusive all-the-year-round-hotels at this well-known resort. Fire broke out about midnight in a room on the fourth floor and Mr. and Mrs. Bigelow escaped with only the clothing they had on.

D. L. L.

VON NIESSEN-STONE IN RARE PROGRAM

Distinguished Song Interpreter Gives First of Three New York Recitals.

Matja von Niessen-Stone, the German contralto, drew a most appreciative audience to Mendelssohn Hall on Wednesday afternoon of last week, when she gave the first of a series of three song recitals, affording a comprehensive survey of the song literature of many periods, which she has arranged to give in New York this season.

It was an unusually interesting program she offered. The first group consisted of Handel's "Where'er You Walk" and "Le sort sévère," an arietta from "Admato," Garab's "Dans le Printemps," Salvator Rosa's "Star Vicino" and Paradies's "Quel Ruscelotto." Then came Bach's "Willst du dein Herz mir schenken," Haydn's "Bind auf dein Haar," Beethoven's "Wonne der Wehmut" and "Neue Liebe, neues Leben," Mozart's "Der Silfe des Friedens" and "Warnung" and Loewe's "Die Lotusblume" and "Kleiner Haushalt," Schubert's "Vor meiner Wiege," "Die Sterne," "Der Jüngling" and "Wohin," Schumann's "Wer machte dich so krank," "Alte Laute," "Der Abendstern" and "Der Schmetterling."

This gifted German contralto, who during her short residence in this country has gained widespread recognition as one of the most eminent song interpreters America has heard, threw herself into her task with the enthusiasm of the sincere artist. In common with many of her concert-giving colleagues this season she had a severe cold to combat, but so skilfully did she manage her voice that its effects were but seldom noticeable. The intellectuality and breadth of her interpretative scope, her keen insight into the subtlest phase of the composer's intent, her remarkable facility in creating the characteristic atmosphere of every composition she sings, no matter to what school it may belong, and the tonal elasticity of her instrument again combined to give her hearers an afternoon of rare enjoyment, and they were not slow to express their appreciation. The recital was of an unusually high order, as viewed both from an educational and an aesthetic standpoint. The artist's succeeding programs will be awaited with pleasurable anticipation.

To Johanna Hess-Burr is due a special word of recognition of the artistic distinction with which she played the accompaniments, thereby contributing materially to the satisfying results of the recital.

ACTIVITIES OF MUSIC CLUBS IN NATIONAL FEDERATION

News of Societies in Jacksonville, Fla., Lincoln, Neb., Bridgeport, Conn. and Other Cities.

MEMPHIS, TENN., Dec. 10.—The following announcements were made this week by the press secretary of the National Federation of Musical Clubs:

The membership of the Ladies' Friday Musicale, of Jacksonville, Fla., is rapidly increasing, and the club is in a prosperous condition. On November 18 a concert was given by Mme. Almy in the Board of Trade Auditorium. On November 22 the club gave its regular monthly concert, with Mrs. T. F. Orchard and Minnie Clarke in charge.

The Matinée Musicale, of Lincoln, Neb., has entered upon its fourteenth year, with about 250 members and most flattering prospects. Early in November a Grieg memorial program was given, with much success. The first artists' recital of the season was given on November 29 by Herbert Witherspoon. Two other artists' recitals will follow later, and the season will probably close with a concert by the Thomas Orchestra in May.

The Monday Musical, of Vermontville, Mich., has rented club rooms and a piano, and for the first time since its organization six years ago holds meetings in its own quarters. The club was represented at the St. Cecilian Temple in Grand Rapids on Federation Day by Grace Hawkins.

The Wednesday Musical Club, of Bridgeport, Conn., has booked for January 8 the Adamowski Trio, with Timothée Adamowski, violinist; Joseph Adamowski, cellist, and Mme. Antoinette Szmowska, pianist.

Mrs. Napoleon Hill, who has been the popular leader of the Junior Beethoven Club, of Memphis, has, on account of failing health, been forced to give up the work with the club. Mrs. Jason Walker, former president of the Beethoven Seniors, has been unanimously chosen to succeed Mrs. Hill as leader of the Juniors.

Katherine Morris, State director for Tennessee, is visiting Mrs. Bergen, of Wallingford, Pa., in the interest of the N. F. M. C. work.

M. N. O.

Teachers of Singing to Meet.

The monthly general meeting of the National Association of Teachers of Singing will be held at Steinway Hall, East Fourteenth street, New York, at 8:15 p. m., on Tuesday, December 17. J. van Broekhoven will address the meeting. Victor Harris has been elected a member of the Executive Board, in the place of W. Nelson Barratt, who resigned on account of professional duties.

A good performance of the Mass of Saint-Rémi by Theodore Dubois is reported from Monaco.

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MENDELSSOHN CHOIR COMPLETES PROGRAM

Brilliant Prospects for Toronto Chorus's Annual Series of Concerts.

TORONTO, Dec. 9.—Interest in the plans of the Mendelssohn Choir is at higher tension than ever this year, in view of the remarkable success this society had in its New York concerts last Winter and the fact that Dr. A. S. Vogt, the conductor, considers this season's chorus the finest that has ever enrolled under his baton. It is confidently expected by all who have been privileged to attend any of the rehearsals that the coming concerts will surpass anything in the history of the organization. These will take place on February 10, 11, 12 and 13.

The principal works to be sung are Brahms's "German Requiem," portions of Bach's Mass in B minor, César Franck's setting of Psalm 150, Grieg's "Olaf Trygvason" and Parry's "Blest Pair of Sirens," besides unaccompanied choruses by Palestrina, Lotti, Calvisius, Peter Cornelius, César Cui, Michael Haydn, Gounod, Edward Lassen, Howard Brockway, Sir Edward Elgar and Sir R. P. Stewart.

The orchestra that will collaborate with the Toronto singers this year will be the Theodore Thomas Orchestra, which, under Frederick Stock's direction, will play César Franck's "Symphony in D minor," Thuille's "Symphonic Festival March," Strauss's "Death and Transfiguration," Elgar's Variations, opus 36, Beethoven's "Leonore" Overture, No. 3, Brahms's "Academic Festival" Overture, an air from Bach's Suite in D major and Wagner's "Huldigungsmarsch" and "Die Meistersinger" Overture.

At the fourth concert and the concert the choir will give in Buffalo on February 24, Josef Hofmann will be the soloist. For the first three Toronto concerts Marie Stoddart, soprano, Janet Spencer, contralto, and Gwilym Miles, baritone, have been engaged.

Offers have been received from both New York and Boston concerning a series of concerts in those cities, but it is not likely that the choir will see its way clear to undertaking them this season, owing to the difficulty in arranging for the members' absence from the city.

A Tribute to Hammerstein.

(W. J. Henderson in the New York Sun.)

One thing must be said for that singular and interesting person, Oscar Hammerstein. He has courage. He is boldly proceeding with the production of novelties in a city which has long been given over to "Romeo et Juliette," "Faust," "Rigoletto" and "Lohengrin." He promised to let New York hear "Les Contes d'Hoffmann." He has done it. He promised to let us study the wonderful *Mephisto* of Renaud in "La Damnation de Faust." He has done it. He promised to produce Massenet's "Thaïs" and show us the charms of Mary Garden. He has done it.

Furthermore, he has done these things generously. He has not pitchforked the

HOW SEATTLE ESTABLISHED ITS SYMPHONY ORCHESTRA

Important Step in Development of Music in the Far-West—Plans for Great Auditorium and Studio Building.

What is probably one of the most interesting and significant phases of American musical development—the formation of a full-fledged symphony society as the centre of musical activity in a community—has just been effected in far-off Seattle, Wash., where Michael Kegrize, who is perhaps better known in the East than in the West, has been heading the movement to give that city better and more music than it has previously enjoyed.

The great progress of the Far West in commerce and industry has been surely and steadily accompanied by a growing interest and patronage for music and the other arts, a fact that is demonstrated not only in the formation of this orchestra, but in the plan to construct an imposing music hall, seating 3,000 and including suites of studies and smaller music rooms as well as recital rooms equipped for teaching and resident musicians.

The organization of the Seattle Symphony Orchestra is all a matter of recent occurrence, although circumscribed efforts along the same lines were promoted at different times in the past. The modest efforts of these Seattle musicians furnished the idea of a permanent orchestra, and the men who had been directed under the baton of Harry West were rallied as the nucleus of the present pretentious Symphony Orchestra.

The engagement of Michael Kegrize was a step of importance, his selection being due to the favorable representations received from his admirers in the East, particularly of Philadelphia, where he had been connected with high-class musical endeavor for several years. Mr. Kegrize impressed from the moment that the directorship was turned over to him by the qualities that served to bring about the

new operas on the stage in the old-fashioned way, but has mounted them with handsome scenery and suitable costumes. He has given good casts. He has provided a good conductor and an efficient orchestra. And he is not through yet. He will produce Charpentier's "Louise" and Debussy's "Pélés et Mélisande." It remains now for the operagoers of this town to show whether they take any interest in these new productions. If they do not they will have only themselves to thank if hereafter they are obliged to go on listening to "La Bohème," "Faust," "Aida" and the other familiar.

The King of Portugal has approved the following list of works for performance at the Théâtre San Carlos, Lisbon, this season: "Samson et Dalila," "Tristan und Isolde," "Madame Butterfly," "Hamlet," "Don Carlos," "La Traviata," "Orpheus," "Ernani," "La Favorita," "Zaza," "La Bohème," "Manon Lescaut," "Adriana Lecouvreur," "Lohengrin" and Franchetti's "Christophe Colomb."



MICHAEL KEGRIZE.

Formerly of Philadelphia and Now Conductor of the Newly Organized Seattle Symphony Orchestra.

DE PACHMANN IN BOSTON.

Repeats Program Already Rendered in New York to Delighted Audience.

BOSTON, Dec. 9.—At his first of a series of three concerts in this city Vladimir de Pachmann repeated the program of his first recital in New York and completely charmed a distinguished audience that filled Jordan Hall.

Philip Hale is as enthusiastic as ever in his praise of de Pachmann naming him as one of the few pianists who play the piano. Many are at it he says but few play it.

"He has been dubbed a specialist," writes Mr. Hale. "This properly interpreted means that he plays most beautifully the music of Chopin, the music that on the whole is the most beautiful of all that has been written for the piano."

Enrico Toselli, the young Italian pianist who married the Countess Montignoso, has

Michael Kegrize Selected to Head Movement—Organization Is Placed on Permanent Financial Basis by Citizen's Support.

endorsement of men who could be counted upon as members of the orchestra as well as musicians who were in sympathy with the movement, whose engagements prevented an active participation in the series of concerts and rehearsals projected for the season.

The matter of placing the orchestra upon a business basis was accomplished without friction and all quietly and without a blowing of trumpets in advance of results. The declaration that the orchestra was a local institution and had come to stay was backed by the knowledge that all of music-loving Seattle was behind the movement.

Mr. Kegrize is better known in the East than in the West, although his reputation has preceded him, but it will not be long before his acquaintance will be extended by virtue of his intentions and capacity for the creation of the Seattle Symphony Orchestra. The tender of the directorship to him came only after much correspondence with some of the most distinguished orchestral conductors on both sides of the Atlantic. He received his musical education in Europe, having studied with the best masters in Berlin and Leipzig. He was the protégé of Carl Reinecke. The latter took a personal interest in his young friend, who came to him highly recommended by brother musicians.

Early in his career Mr. Kegrize won the Helbig prize in Leipzig for musical compositions and conducting with his "Jeanne d'Arc" overture, scored for full orchestra. This success opened the door to many opportunities in orchestral work, of which the young man was quick to take advantage, encouraged as he was, by those in authority.

On his return to America Mr. Kegrize continued to devote much of his time to symphony and choral work and had many occasions to display his talent in New York and Philadelphia. He is the author of many piano compositions and songs. His children's songs have a widespread circulation.

reconsidered his refusal to appear on the concert stage and accepted the offer of an impresario, who will introduce him first in Germany during this month. His hesitation has cost him money, as the interest in the marriage has diminished. The impresario who offered him \$3,000 a concert immediately after the marriage has considerably reduced that sum. His wife will not accompany him on his tour, but remains with her husband's parents in Florence. Signor Toselli will devote his concerts exclusively to his own compositions.

Hans Winkelmann, a son of the tenor of the same name, has just made his first appearance as *Lohengrin* in an Austrian city. He promises to have as distinguished a career as his father, who was for twenty-five years at the Imperial Opera House in Vienna and created several of the most important rôles in the Wagner operas.

It is announced from Bayreuth that all the seats for the festival performances next Summer have already been sold.

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RUSSIAN ORCHESTRA IN CINCINNATI

Ernest Hutcheson Appears as Soloist
—Orpheus Club Opens Its Season.

CINCINNATI, O., Dec. 9.—On Friday afternoon and Saturday evening of last week the Cincinnati Symphony Orchestra Association presented the Russian Symphony Orchestra with Ernest Hutcheson as soloist. The appearance of Mr. Altschuler's organization with two programs of Russian compositions offered something of novelty to Cincinnati music lovers, and the concerts were greatly appreciated.

The program given Friday afternoon included Introduction to "Kovanschina," Mussorgski; Symphony No. 4, F Minor, Tschaikowsky; Pianoforte Concerto No. 4, D Minor, Rubinstein; Caucasian Sketches, Inoolitow-Ivanow. On Saturday evening Mr. Altschuler gave the tone poem, "Finlandia," Sibelius; tone poem, "The Tempest," Tschaikowsky; "Berceuse," Jaerfelt; "Lament Homoresque," Liadow; Pianoforte Concerto, Op. 23, B flat minor, Tschaikowsky; "From the Middle Ages," Glazounow.

These concerts mark the first appearance of this organization in Cincinnati and Mr. Hutcheson made his initial bow to a local audience, and received a veritable ovation.

On Wednesday evening, December 4, the first concert of the Orpheus Club was given in the Auditorium under the direction of Edwin Glover. Kelley Cole, tenor, was soloist. The Orpheus Club is exceptionally fortunate in having a list of season subscribers who may always be counted upon, and the attendance therefore was, as usual, quite satisfactory.

The calendar of the Cincinnati Conservatory of Music offers a number of splendid recitals between now and the holiday vacation. On last Monday evening Hans Richard, the young Swiss pianist, presented an attractive program and was greeted by an audience which taxed the capacity of the recital hall.

A recital was given December 5 by Frl. Lichtenstader, a most talented woman pianist, who for several years was a favored pupil of Leopold Godowsky. To-day a chamber music concert was given in Con-



EDWIN GLOVER.

Conductor of the Orpheus Club of Cincinnati.

servatory Hall by Douglas Boxall, pianist; Bernard Sturm, violinist, and Julius Sturm, cellist, and on December 11 the first concert of the Conservatory Orchestra will be given under the direction of Chevalier Pier Adolfo Tirindelli.

On the evening of December 3, the first concert of the College of Music Orchestra was given in Music Hall under the direction of Henri Ern. During the coming week we shall hear Mme. Carreno, who will appear in Music Hall on December 12 and on the Saturday afternoon following, F. E. E.

funeral services were held at her home, the Marlborough Apartment House, to-day. Music was rendered by the Peabody Quartet and members of the Peabody Conservatory faculty. Director Harold Randolph gave her a glowing tribute and said she was much beloved by the faculty and pupils. She was an exceptionally able instructor in music. In 1898 she studied at the Scharwenka Conservatory of Music, Berlin. She came to Baltimore five years ago and studied under Ernest Hutcheson and O. B. Boise, of the Peabody Conservatory.

W. J. R.

Marie Sasse.

Marie Sasse, whom Meyerbeer selected to create the rôle of Selika when "L'Afri-

can" was sung, is dead in Paris. She was born in Paris and made her first appearances as a singer in a café chantant.

She appeared first at the Opéra in 1860 as Alice in "Robert le Diable," and later sang in the first performances of "L'Africaine," although Pauline Lucca's later triumphs in that rôle eclipsed the fame of Sasse outside of Paris. She remained at the Opéra until the early '70s, when she lost her voice and began to teach. She was the wife of Arnold Castelmary, who died on the stage of the Metropolitan Opera House, and came with him once to this country. Victor Maurel was a member of the same company. She was dependent on charity at the time of her death, as she had never been successful as a teacher.

Edgar Southworth Pratt.

Edgar Southworth Pratt died on Monday of last week at his home, No. 532 Dean street, Brooklyn. As a boy he was a noted soprano singer and soloist in Trinity Church, Manhattan. He sang before the present King of England on his visit to this country when Prince of Wales. He was a veteran of the Seventh Regiment.

Maud Ulmer Jones.

Maud Ulmer Jones, formerly a leading soprano singer with the Bostonians, died of cancer at her home in Minneapolis on Tuesday of last week. She was thirty-seven years old.

BOSTON BENEFIT CONCERT.

Campanari and Elizabeth Dodge Sing for Roxbury Aid Society.

BOSTON, Dec. 9.—The second in a series of Sunday afternoon concerts, given for the benefit of the Roxbury Aid Society, under the direction of L. H. Mudgett, took place in Symphony Hall yesterday. The artists were Giuseppe Campanari, the baritone, assisted by Elizabeth Dodge, soprano, and Ada Sassoli, harp. Byron E. Hughes was the accompanist. Mr. Campanari sang the prologue to "Pagliacci," Rossini's "Tarantella," and, with Miss Dodge, Faure's "Crucifixus." Miss Dodge sang the mad scene from Thomas's "Hamlet," Schumann's "Mondnacht," Grieg's "Im Kahne," and Weil's "Springtide." Miss Sassoli played Bach's "Gavotte," Zabel's "Am Springbrunnen," and Hasselman's "Concert Waltz."

Sig. Campanari added the "Toreador" song from "Carmen," and several other selections to the program. He received the most enthusiastic demonstration of the afternoon in the shape of applause and was obliged to repeat a stanza of the "Carmen" number.

This was Miss Dodge's first Boston appearance. Her voice is unusually high and brilliant, and was displayed to advantage in the "mad scene." Miss Sassoli has been heard here many times, having been one of Mme. Melba's assistants on many occasions. Her selections gave marked pleasure.

The soloist at the next Sunday concert will be Fritz Kreisler, the violinist.

D. L. L.

ST. LOUIS SYMPHONY ORCHESTRA CONCERT

Beethoven Work Receives Fine Interpretation—Mr. Galloway's Recitals.

ST. LOUIS, Dec. 9.—The Thomas Orchestra scraped the cream off the concert business in St. Louis last week, leaving just enough to make a good showing for Max Zach and the second of the regular Symphony concerts Thursday night. Herr Zach is growing valiantly in the esteem of the society and the public in general. He is a leader of force and discretion, and it is especially his discretion in program-building that makes him so strong. Beethoven's "Fifth Symphony" was the heavy piece of work at the Thursday concert. All the other numbers were of lighter order, consequently the orchestra threw all its heart and all its art into the rendition of this beautiful work, the most beautiful of the "Immortal Nine." And away from the concert stage Max Zach is making his mark. He is entertained in the best houses here and is developing into a most amiable guest with whom it is exceedingly pleasant to spend an evening.

Charles Galloway, organist of St. Peter's Episcopal Church, is drawing large audiences of music-lovers to that church every Sunday afternoon with his organ recitals. These recitals which Mr. Galloway will give every Sunday during the Winter are noteworthy events, because they bring before music-lovers the highest in organ literature.

The Milan Italian Grand Opera begins a two weeks' engagement at the Odeon tonight and just what it will do in the face of hard times, the two weeks-before-Christmas period and that long-drawn-out engagement of the Sheehan Opera Co. in the beginning of the season is a puzzle to most people.

E. H.

JOSEPHINE KNIGHT BUSY.

Boston Soprano Sings in Milford, New Bedford and Other Cities.

BOSTON, Dec. 10.—Josephine Knight, the well-known Boston soprano, sang with much success in a miscellaneous concert in Milford, N. H., last Thursday, and also appeared in "The Creation" in Fitchburg last Friday.

Miss Knight will be one of the soloists in a production of "The Messiah" in New Bedford December 22, and will sing in concerts in Laconia, N. H., January 14 and in Haverhill, Mass., January 19, and will appear in Tremont Temple, this city, January 16. Miss Knight is having one of her most successful seasons. Her first Boston appearance this season was with the Apollo Club last month.

D. L. L.



Mrs. Emma F. Bush.

BALTIMORE, Dec. 10.—Mrs. Emma F. Bush, of the Peabody Conservatory faculty, died Saturday of heart disease. The

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LOS ANGELES BUSY AS A MUSIC CENTRE

Various Organizations Begin Their Seasons—Symphony Orchestra Gives Concert.

LOS ANGELES, Dec. 7.—The musical season in Los Angeles has really started and is proving of great interest to the local as well as the visiting public. The first musical event of the season was the opening concert given by the Los Angeles Symphony Orchestra, under the conductorship of Harley Hamilton at Temple Auditorium on Friday afternoon, November 15. The orchestra now numbers seventy-seven musicians and six concerts will be given throughout the season in periods of three weeks. Otie Chew, now Mrs. Thilo Becker was the soloist. The huge Auditorium was filled. The next symphony concert takes place Friday afternoon, December 13.

The Ellis Club opened its twelfth season at Simpson Auditorium, recently. The program was characteristic of all Ellis Club musical affairs, thoroughly enjoyable, and wholly artistic. The club presented as soloist Mrs. Bertha Vaughn, soprano, and Myrtle Ouelette, harpist. Both of these artists are thoroughly artistic in their respective fields and efforts. Mrs. Vaughn lately came to this city from New York.

Archibald Sessions, organist of Christ Church, last week played the first of his third series of organ recitals in that edifice. He was assisted by Natorp Blumenfeld, violinist, and John Douglas Walker, tenor. A splendid program was given.

The Los Angeles musical clubs, headed by the world-famed Gamut Club, composed of the male musicians of the city, the Dominant Club, composed of the lady musicians of the city, the Ellis Club, a singing organization of men's voices, numbering over 100, the orchestra, composed of fifty-six woman instrumentalists, the Los Angeles Symphony Orchestra, now in its eleventh year, composed of seventy-seven of the male instrumentalists; are all showing their interest in the various artists coming this way this season.

Already the Gamut Club has entertained Madame Gadski, at a German dinner, the Dominant Club entertained her at a luncheon, and also entertained Maud Powell, during her stay in the city, and now swelldom, musically—is making arrangements to entertain Mme. Calvé with a banquet on December 16 upon her arrival in this city.

L. B.

New Soprano for Hammerstein.

Mme. Agustinelli, who has been leading woman at the San Carlo Royal Opera House, Lisbon, Portugal, has been engaged for the Manhattan opera season by Mr. Hammerstein. She arrived here on *La Lorraine* on Tuesday last.

The operas to be produced at the Teatro Regio in Parma this Winter will be "Tristan und Isolde," "Thaïs," "Amica," "André Chenier," "Zanetto," Massenet's "Manon" and Lebegott's "Les dernières roses."

Eben Howe Bailey's Compositions Are Popular in Many Countries



EBEN HOWE BAILEY

One of Boston's Most Prominent Musicians, Who Is Well Known as a Composer, Pianist, Organist and Teacher

BOSTON, Dec. 9.—Among Boston's successful musicians Eben Howe Bailey occupies a prominent position. For years he has been connected with musical work in prominent Boston churches. He is a composer of marked ability, and his work in the teaching field has been productive of many prominent professional pupils. He has taught both piano and voice and has written hundreds of excellent vocal and instrumental numbers.

Mr. Bailey is now the organist at Leyden Congregational Church, Brookline, where he has been the director of music for the past ten years. He has been intimately connected with music work in churches for the past thirty years. The early part of Mr. Bailey's musical career was spent in Fitchburg, Mass., where he conducted a choral society and became prominent in musical work in that section of Massachusetts. Mr. Bailey was also connected with the public school work in Clinton, Mass., and conducted choral societies in that city and in Leominster.

For the past twenty-five years Mr. Bailey has been a resident of Boston and has become well known in this part of the country. He has devoted much of his

time and attention to compositions, both for the piano and voice. Possibly one of his most successful and best-known compositions is a set of waltzes, entitled "Auf Wiedersehen," which was written in 1882 and which has sold into the hundreds of thousands of copies. It has been published in various forms for all instruments and as a song in this country and has been published also in many foreign countries. Another waltz, "Carol of the Lark," has also been one of Mr. Bailey's very successful compositions. About ten years ago he wrote a concert waltz song, entitled "Fleetwing Days," and this was made popular by the English singer, Esther Palliser.

Recently Mr. Bailey has devoted a great deal of attention and has added materially to his reputation by the composition of many sacred songs. Among these are his two "Ave Marias" and the songs, "Be Thou Nigh," "Day of Peace," "Ope Thou, Mine Eyes" and "Alone With Me."

Mr. Bailey has also entered extensively into the field of teaching and has many successful pupils who have studied the piano and voice with him. Many of his vocal pupils are now scattered over the country and are meeting with success either as teachers or as public singers. He has attractive studies in Huntington Chambers and has a most able assistant in Mrs. Bailey.

D. L. L.

FREMSTAD PROMISES A NOVEL "ISOLDE"

Maintains Wagner's Conception Is Not Realized in Bayreuth Or Munich.

Olive Fremstad is scheduled to make her reappearance at the Metropolitan later than usual this season, in order that she may be seen and heard in her new rôle, that of *Isolde*, on the same night as Gustav Mahler, from the Court Opera in Vienna, will make his New York débüt as a conductor. Mme. Fremstad expects to give New York a different version of the heroine of "Tristan und Isolde" than any with which it is familiar. Speaking of her conception of the rôle to an interviewer of the *New York Times* on Monday, she said:

"My *Isolde* shall be Wagner's *Isolde*, as far as I can make it. It shall not be a Bayreuth *Isolde*, nor a Munich *Isolde*. The traditions followed in those cities are not entirely Wagnerian, I am sure.

"In the first place, I intend to strike a new note in my costume. *Isolde* has been garbed in long, white, shimmering effects, in blues and yellows, glad, gay colors. I don't believe it is right. To be frank, I look better in that sort of thing than in anything else, but it is not my conception of *Isolde*. The gray tragedy of that passionate story must be reflected in the costume, and I shall try so to reflect it. My dresses are to be sombre, and made in a rather severe style, with long sleeves. In the second act I shall not wear white, as it is the tradition to do, and for two reasons. *Isolde* is going to her lover, and white does not look well in green moonlight. I shall not wear a blonde wig. *Isolde's* hair must have been a dark red, not only because she was Irish, but because of her temperament.

"I don't care to say very much about the action of the play. What I do depends so much upon the *Tristan* who sings with me. In the 'Liebestod,' after the words 'Horch, Geliebter,' *Isolde* thinks no more of the dead body under her. She is transfigured.

"In the second act, the beginning of the love scene is not passionate. Not until near the close do the lovers become physical, and the change is exemplified in the music. This change is too rarely shown in the stage scene. When *Tristan* and *Isolde* rise and walk forward together they are one.

"There is much that I would rather have seen upon the stage before it is discussed. I hope to make a success in the part. I have worked harder on it than on any other rôle, even *Kundry* or *Salomé*.

"Gustav Mahler's greatness cannot be overestimated. I heard a performance of 'Fidelio' at his theatre in Vienna, and it made me cry to watch him. He is a small man, but his force is tremendous and he absolutely hypnotizes his men and his singers. I went through 'Tristan' with him and we found ourselves especially congenial."

Max Reger is now a Royal Saxon professor.

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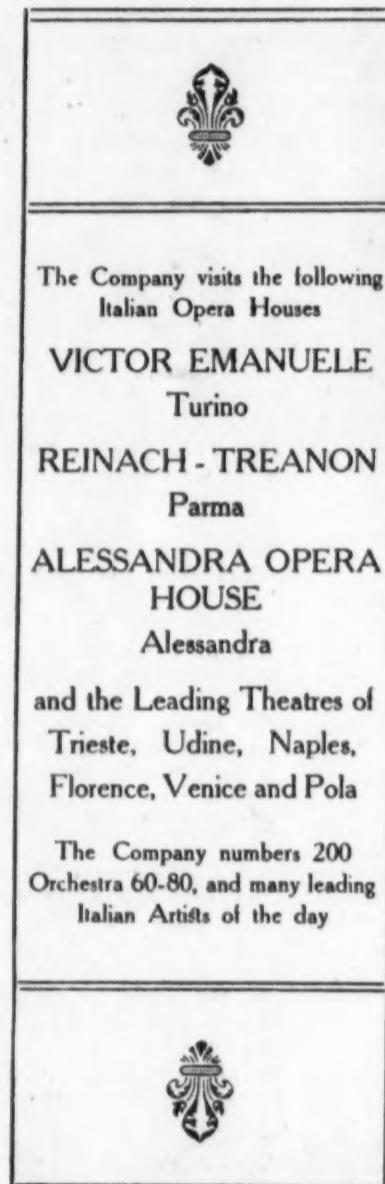
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Editor of MUSICAL AMERICA :

I feel it a duty and pleasure to inform you that the half-page advertisement I used for the International Grand Opera Company in a recent issue of MUSICAL AMERICA has brought most satisfactory results. I have received many answers from all parts of the globe some hailing from Dawson City, San Francisco, Bozeman, Mont., Tampico, Mex., Detroit, Toronto, Chicago and Paris. You are certainly to be congratulated upon having such a far-reaching circulation. MUSICAL AMERICA is full of news such as the musician can thoroughly enjoy, and I would advise all who wish to keep in touch with the doings of the musical world to read it, for I believe it contains more authentic news than all the other musical publications put together - and I think I am in a position to judge, because I receive them all.

Very truly yours,

Duryea Bensel

COULDN'T SIT ON STAGE.

So Auditor at Paderewski Recital Is Suing for \$200.

MONTREAL, Dec. 9.—An unusual suit has arisen out of the last visit of Paderewski to the Canadian metropolis. The manager had put on sale a certain number of seats for the platform, on account of the phenomenal rush for this concert, but when the Polish pianist arrived at the Monument National and became aware of this he flatly refused to play unless the chairs were removed. Of course, the local manager had to submit, and a lot of parley ensued for the remittance of the cash paid for the tickets, there being no other accommodation available.

Most of the holders accepted the situation in a meek way, but one of them de-

cided that, having been sold a ticket for the platform, he must have it, and as this could not be granted this man entered proceedings for \$200 against the manager.

C. O. L.

Remarkable List of Engagements.

One of the most remarkable lists of engagements for one month that has as yet been secured by an American concert artist is that of Dan Beddoe, the popular tenor, who sang in "The Messiah" on December 12 at New Haven, Conn. His other dates are: 13th and 14th, with the New York Philharmonic Society; 16th, "St. Paul," in Albany, N. Y.; 17th, "The Messiah," in Washington, D. C.; 20th, "The Messiah," in Brooklyn; 22d and 25th, with the Handel and Haydn Society, in Boston; 26th and 28th, with the New York Oratorio Society.

MEEHAN PUPILS MEET.

Monday Evening Gatherings at Studio Prove to be of Much Benefit.

A series of Monday evening students' gatherings was inaugurated at the Mehan studios on December 2, with good attendance and the manifestation of very live interest. The plan includes a "question box," to which students are invited to contribute queries upon any point in their studies which is obscure in their understanding. John Denis Mehan answers these questions in a most interesting and instructive way, so that he really gives an hour's lesson, elucidating problems that are encountered by nearly all students of the voice.

On the first evening John C. Wilcox also read a five-minute paper upon a topic of general interest to students. This was

followed by an informal program of song, in which Marie Louise Githens, the brilliant young soprano, sang with great power and beauty an aria from "Aida"; Mary Lightbody, dramatic contralto, sang several *Lieder* so well that she was obliged to respond with an encore, and a quartet, consisting of Miss Irving, Miss Latham, Mr. Phillips and Mr. Wilcox, contributed three items. These Monday evenings are for Mehan studio pupils exclusively and promise to become a prominent feature of the year's work. Several public recitals will be given later in the season.

An innovation for London will be the employment of various conductors for the London Philharmonic Society's next series of concerts. Frederic H. Cowen, Henry Wood, Hans Richter and Arthur Nikisch have been engaged, and Jean Sibelius will go over from Finland to conduct his new symphony in C.

MACMILLEN ACCLAIMED IN HIS HOME STATE

Violinist's Recital in Columbus, Ohio,
Attracts an Immense
Audience.

COLUMBUS, O., Dec. 9.—The third appearance of Francis Macmillen at Memorial Hall Thursday evening gave another opportunity to welcome an artist in whom all Ohioans are particularly interested. Ohio is proud to claim one who started his career here and is now acclaimed the world over.

His wonderful mastery of the violin was again applauded and wondered at. Macmillen has broadened greatly since his last appearance here; there is a certain repose in his playing that bespeaks the master. His tone is superb. Four encores were added to the program. At the close the Finale of Mendelssohn's Concerto was given with a dash and spirit that was irresistible.

Mme. Rosina Van Dyk, soprano, gave two numbers and charmed all with her wonderfully true and clear voice. In coloratura work she is excellent. As before, Richard Hageman was at the piano, and his accompaniments could hardly be excelled.

The audience was an immense one. It demonstrated the fact that an artist can appear here several times in a year and be sure of large audiences, something the majority do not always believe possible. It was an audience that gave the closest attention to every number and was quick to appreciate the wonderful accomplishments of this young artist.

TENOR SOLOIST CONDUCTED.

Frank Ormsby Proved an Adequate Substitute When Director Was Ill.

Word has been received from Chillicothe, O., where the Choral Society gave Cowen's "Rose Maiden," December 4, that the conductor, Dr. Evans, was taken sick at the last minute and was unable to conduct. For a moment the members of the society were in a quandary, but when they told their troubles to Frank Ormsby, who had been engaged to sing the tenor solos on this occasion, Mr. Ormsby, who has conducted a number of societies in the West, immediately volunteered to conduct and carried the performance through to a most successful conclusion. Mr. Ormsby received quite as much applause for his conducting as he did for his magnificent singing.

As Dr. Evans is also the conductor of the societies at Marysville and Columbus, O., at which Mr. Ormsby is to sing, it is quite probable that Mr. Ormsby will be asked to conduct these performances as well.

St. James M. E. Church Choir, Chicago.



CHICAGO, Dec. 9.—One of the best disciplined chorus choirs in Chicago is that of St. James M. E. Church. Robert Boice Carson has been director of this choir for four years. While the organization has had the services of some of the best singers in the city, it is to Mr. Carson's efforts that the church is indebted for the interesting and educational arrangement of its musical programs. The entire season is to be devoted to presenting one composer at each service.

Paderewski's Plans.

The last recital that Paderewski will give in New York, at least until late in the Spring, will take place in Carnegie Hall on Saturday afternoon, December 14. Mr. Paderewski has prepared for this a new program, which will be announced a little later. The week following this recital he plays in Brooklyn, Newark, Philadelphia and Boston, playing in the last-named city on Saturday afternoon, December 21. He will spend the holidays in Boston, and after the first of the year starts West and will not get into the East again until the middle of April. It is possible that he may give a recital in New York just before he sails, but that has not yet been decided.

Says It is Worth Two Dollars.

To the Editor of MUSICAL AMERICA:

Please find enclosed \$2 for my subscription to MUSICAL AMERICA, now due. I note the raise in price, but regard the paper as fully worth it. For musical news and reliability I can hardly do without it now. MAURICE G PECKWITH.

Frederick, Md.

A committee has been organized in Aldenbourg, under the presidency of Prince Esterhazy, having for its object the collection of funds to erect a church to be dedicated to the memory of Franz Liszt in the village of Raiding, Hungary, where the composer was born.

C. W. B.

FIRST PERFORMANCE HERE OF A BEETHOVEN COMPOSITION.

Sam Franko Will Introduce Interesting Work, the Authorship of Which Has Been Disputed.

The composition which aroused the greatest interest at Sam Franko's first concert this year was a notable work by Hurlebusch, an almost unknown composer. In contradistinction to this novelty, the *piece de resistance* of the second concert, to be given at Mendelssohn Hall on January 15, will be a hitherto unknown composition by Beethoven, played in America for the first time.

In explanation of this unusual statement it should be said that the authorship of the work has been in doubt for many years. It has been attributed to Weber and others, but now the scholarly Dr. Riemann, who has edited the work from the manuscript parts, treasured at the famous Thomasschule in Leipzig, proves beyond a doubt that none other than Beethoven was the writer.

The composition consists of eleven Viennese dances—waltzes, minuets and country dances—and they are charming enough as to themes and instrumentation to be well worthy of the Titan. And the story that goes with them proves the greatness of his genius. He was sojourning in the country in 1819, while composing the "Missa Solemnis," when he was requested by the local band of seven members to write some dances for their particular combination of instruments. Music was always music to Beethoven, whether writing a great mass or simple strains to which country feet could dance, so he produced this masterpiece in miniature.

The same combination of seven instruments as were played by the simple country-side musicians will be used at Mr. Franko's concert.

Giuseppe Picco's Engagements.

BOSTON, Dec. 9.—Giuseppe Picco, the Italian baritone, will be one of the soloists in a production of "Walpurgis Night" in Taunton, Mass., January 21; St. Albans, Vt., February 4 and 5, and in "The Seven Last Words of Christ" in Windsor, Vt., with choral societies which are under the conductorship of Emil Mollenhauer of this city. Although Sig. Picco has been in this country but a comparatively short time, his singing is excellent. He has a voice of great power and beauty.

D. L. L.

Leopold Reichwein's new opera, "Die Liebenden von Kandahar," was recently given for the first time at the Breslau Municipal Theatre.

KARL Junkermann

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NEW YORK, SATURDAY, DECEMBER 14, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The annual subscription for "Musical America" will henceforth be \$2.00 a year.

BLUE LAWS.

Under a decision of Judge O'Gorman, of the Supreme Court, every form of amusement was interdicted last Sunday in New York City. No concert was permitted, not even a lecture with moving pictures at the Y. M. C. A. No dance was permitted, and the imperial city of the United States was treated to the spectacle of a rigidly enforced Puritan Sunday, with one exception—the side doors of the saloons were open, because while that is against the law, there is between \$3,000,000 to \$5,000,000 a year in graft for the police and the politicians in permitting the law to be broken.

In order that the situation may be understood, it is proper to make a brief recital of the incidents which led up to Judge O'Gorman's decision.

It appears that there is, on our statute books, a Sunday Law, according to which no form of amusement whatever is legal. The law is drastic, and covers everything. It had, however, become more or less of a dead-letter, and so, besides high-class concerts, all kinds of amusements had come to be permitted including vaudeville shows, though these were restricted to the extent that the performers were not permitted to appear in costume, nor was any change of scene allowed on the stage.

Some time ago, a number of Protestant clergymen and their associates determined to see that the law was enforced, and called upon the police authorities to enforce it. One test case was made in the case of Mr. Conried, the manager of the Metropolitan Opera House, who was hauled up before the courts for a performance of Rossini's "Stabat Mater." A further test case was made with regard to Mr. Hammerstein's Victoria Theatre. In his case, it was claimed that the pretense that the performance given at his vaudeville house was a "sacred concert" was ridiculous.

Ex-Judge Lawrence, as a referee in the Hammerstein case, decided that some of the acts given in the Hammerstein Theatre came within the letter of the law, but others did not. The case then came before

Judge O'Gorman, who rendered a decision in which he upheld the contention of the Sabbatarians, and stated that every form of amusement—never mind what it was, never mind whether it was in a private club or public theatre, never mind whether it was in Carnegie Hall or in the open air—was prohibited, under the law, on Sunday.

Thereupon Commissioner Bingham, the head of the police force in New York, instructed the inspectors and captains to see that the law was rigidly enforced.

The result, as we know, was to shut up not only the little dime theatres, but also to prevent Mr. Damrosch giving his symphony concert at Carnegie Hall. It prevented Dr. Felix Adler having any music with the exercises of the Ethical Culture Society; it even prevented the children riding on donkeys in Central Park. But it did not prevent the saloons being open, at least at their side doors, for the reason already stated.

In this situation, it would be obviously absurd as well as unjust to blame Judge O'Gorman. He simply did his plain duty in laying down and defining the law, as it is. Nor can the police be blamed if they carried out Judge O'Gorman's decision, because that is their plain duty. Nor can the managers be blamed that they did not fight the law, for as Mr. Hammerstein has truly said, he was tired of making an issue single-handed, and he thought that the best thing to do was for the managers to obey the law and put the issue squarely up to the people.

If the people did not want any Sunday amusement, well and good. Then it was useless for the managers to concern themselves further. If they did, then it was up to the people to see that the old law was amended, or a new law was passed, in accordance with the wishes of the majority.

The issue is, therefore, squarely up to the people themselves. Does New York want a Puritan Sunday, or does it not? Does it want a certain amount of rational entertainment, on Sunday, or does it not? That is the whole question.

If it does, then the proper way is to secure its desires by legislation. To denounce the Sabbatarians who have insisted on the enforcement of the law, as a lot of ignorant and bigoted men, does not meet the issue. These men are undoubtedly sincere, and believed that the community would be better off if rigid, Puritanical ideas prevailed. Furthermore, these gentlemen are wholly within their legal rights in demanding that the law, if it is on the statute books, be enforced.

The argument can of course be made that there are a great many laws on the statute books from olden times, as well as of late enactment, which are practically dead-letters, and that nobody thinks of enforcing them. That, however, will not meet the issue, because it would be in the power of an active and aggressive minority, under such circumstances, to cause the enforcement of any or all such laws.

That there are a number of ridiculous laws on the statute books, those who are acquainted with the facts know. There is a law on the statute books which was not passed a great many years ago, but was passed within the last five years, making it a misdemeanor to feed sparrows. It seems that a number of farmers in the State made up their minds that the sparrow was a nuisance, injured their crops—and so a bill was introduced into the Legislature at Albany, and as the sparrows could not get together and raise a "boodle fund," the bill was passed. Thus, if the farmers chose, they could force the police of New York City to arrest the children who feed the sparrows, and haul them before a magistrate, and the magistrate would be bound, under the law, to punish them.

If we have ridiculous laws upon our statute books, if we have laws which are oppressive, if we have such a law as the one that will make us a laughing stock before the civilized world, the responsibility rests absolutely with the people, who permit such laws to be passed, either by sending as their representatives ignorant, bigoted and incompetent persons to the various Legislatures, and even to Congress, or because a rabid and bigoted minority can cause such laws to be passed, because the average citizen is negligent of his duty as a citizen—does not take the pains to register and vote, and even when he does, does not see to it that broadminded, conscientious men represent him, when it comes to making laws for him.

Just so long as the average citizen leaves the whole question of politics and law-making to any "Tom, Dick and Harry" who may come along, just so long as he does not attend primaries, just so long as he does not select proper men of character to represent him—just so long has he no right whatever to complain if oppressive or ridiculous laws are put on the statute books.

It is probable that an effort will be made this week to induce the Board of Aldermen

to pass a resolution so amending the Sunday Law as to permit at least reputable entertainment to be given on Sunday. Whether, in the opinion of the Corporation Counsel, the Aldermen have this power, and whether it will not conflict with the law on the statute books, is a question.

There is, however, another point of view in this matter, and one which is very serious. It may be said that those who are in favor of the enforcement of a rigid, Puritanical Sunday represent the extreme Protestant minority. The attitude of the Roman Catholic Church has been, on the whole, favorable to certain forms of entertainment on Sunday, the church insisting only that its communicants and members do their duty by going to mass and fulfilling their other obligations. And hence, we see, in Catholic countries in Europe, the people going to church in the morning and indulging in harmless amusements in the afternoon and evening.

What may be called the "extreme Protestants" in this country have always held that Sunday should be absolutely a "Day of Rest," as well as a day of worship. They have defended their opinion on religious as well as on physical grounds. They are entirely sincere in their belief, that the institution of a strictly Puritanical Sunday is a benefit to the community from a religious, from a physical and also from a moral standpoint.

On the other hand, the foreign population, which is very large, in fact, which is in the majority in New York city, holds entirely different views. They maintain that a certain amount of rational amusement is as necessary to a man as food, drink light and sleep. They also maintain that the great mass of wage-earners are prevented from attending any amusements except on Sunday; and they hold, furthermore, that to prevent a man having rational amusement on Sunday, instead of inciting him to go to church, is sure to incite him to excess in some way or other, to drink, to gamble—and therefore defeats the very object intended by the Sabbatarians.

The issue is further complicated by the attitude of a large number of church-goers, who state that they would have no objection to some high-class music being given on Sunday; what they do object to is the "desecration"—as they call it—of the Sabbath Day, by vaudeville and other entertainments which have hitherto masqueraded as "sacred concerts."

From their point of view, the position is a strong one; but how about the people who are not amused by "high-class music," to whom the vaudeville method of entertainment appeals? Have they no rights? Shall a man be debarred from music on Sunday because he does not care to listen to a Symphony, but would rather hear a popular song or march? Or shall people not be enabled to hear any music, because they prefer operatic music and do not care to listen to "sacred" music?

On this line, we shall meet the people who insist that the guarantee of "personal liberty" in the Constitution forbids any majority—and certainly, any minority—imposing their ideas of what is proper or what is not proper, not only on Sunday but on any day of the week, so long as the requisites of decency and order are preserved. Such men deny the right, even of law-givers, to prescribe how they shall eat and how they shall drink, and how they shall amuse themselves; and they claim that if this right be denied, then our boasted civilization, as well as our boasted "liberty," is a farce. They hold that if there is any one thing to be criticized in the bigotry of past times, it is the endeavor of the few to force the many, not only to live, as those in power thought they ought to but to believe what those in power thought they ought to.

There is one point, here, which should not be forgotten, as the argument has been presented by one of the actors' organizations, namely, that the giving of entertainments on Sunday forces upon the performers an onerous task.

The question, therefore, is not so simple as would appear on the surface. It is not sufficient to say that it is an outrage that the saloons can be open, and that Mr. Damrosch cannot give a Symphony concert. It is not sufficient to say that Puritan laws are out-of-date in an intelligent community. It is not sufficient to say that if all the obsolete laws were enforced to-morrow, there would be hell to pay, not only in New York, but all over the country.

Squarely, the issue is up to the people, and it is a most hopeful sign that the people are disposed to take up the question in a rational way.

On the whole, therefore, it is a good thing that the issue has been made, the lines clearly drawn, so that if the people of New York want a more liberal Sunday law than they now have, they know the way they have got to go to work to get it.

John C. Freund

PERSONALITIES



GABRIEL FAURE.

Until a comparatively recent date Gabriel Urbain Fauré was known in this country chiefly as the composer of "The Palms," a favorite song of concert and church singers. Gradually more representative works of this French composer are being brought before the American public. A few weeks ago Lucienne Berval, the French soprano, persuaded him to write an opera especially for her, and he is now working at it. He was born on May 13, 1845, and studied organ with Saint-Saëns. He has been organist at different times of the church of Saint-Sulpice, Saint-Honoré and the Madeleine in Paris, and succeeded Massenet as teacher of composition at the Conservatoire.

Eames.—Emma Eames, who made her reentrée at the Metropolitan Opera House this week in the title rôle of Masséna's "Iris," says of the other rôles she is to sing this Winter for the first time, namely *Donna Anna* in "Don Giovanni" and *Leonora* in "Il Trovatore"; "I have my own ideas about *Donna Anna*, or rather *Donna Anna* has her own ideas about the way I am to play her, but I shall not disturb the conventions so far as *Leonora* is concerned."

D'Albert.—Eugen d'Albert, the pianist, whose star as a composer of operas that "catch" the public, seems to be in the ascendant, has refused an offer made him by the directors of the Royal High School of Music, Berlin, to succeed the late Joseph Joachim.

Arriolo.—Pepito Arriolo, the nine-year-old Spanish *Wunderkind*, who has attracted much attention in London and German cities, has enough concert engagements booked for him this season to net him \$10,000. When he was first brought to Germany by his mother, Arthur Nikisch undertook to superintend his musical education, in Leipsic. Now he is studying in Berlin.

Destinn.—Emmy Destinn, who comes to the Metropolitan from the Berlin Royal Opera next November, speaks no English, but says she understands that there are Czechs enough in each leading city of the country to enable her to navigate without the services of an interpreter. Her répertoire at the Metropolitan has not yet been definitely arranged, but, according to her statement, it will include the heavier Italian dramatic rôles, and *Senta*, *Carmen*, *Mignon* and *Maria* in Smetana's "Die Verkaufte Braut."

Klingler.—The late Joseph Joachim's favorite "Strad," which was bought by the head of the noted Mendelssohn family of Berlin bankers, has been lent to Karl Klingler, the young German violinist, in whom Joachim was much interested, and who has been a member of the faculty of the Royal High School of Music for two or three years, to use during his lifetime.

Samaroff.—Olga Samaroff, the young American pianist, during the season when she is busy giving concerts, makes it a hard and fast rule never to take pen in hand except now and then to give her autograph to some one who is particularly insistent.

Lorraine.—Alys Lorraine, the American soprano, who made her débüt in recital in London recently, was afterwards engaged by the Duke and Duchess of Portland to sing at their residence during the visit with them of King Alfonso and his Queen. She studied in Paris with Mathilde Marchesi and Jean de Reszke and has sung in opera in Genoa.

Chaliapine.—Feodor Chaliapine, the Russian basso, will draw a salary of \$40,000 for his present season with the Metropolitan Opera Company.

ECHOES OF MUSIC ABROAD

WITH Affré singing forty-nine times for a yearly salary of \$16,800; Lucienne Bréval also forty-nine times for her \$1,500 a month; Alice Verlet twenty-two times for her \$3,600 a year; Mlle. Hatto sixteen times for the same amount; Mlle. Borgo nine times for her \$2,000 a year, the Fine Arts Department of France thinks "the artists of the Opéra are perhaps too highly paid for the services they render."

Other salaries quoted in the annual report presented to Parliament the other day concerning the government subventioned theatres, the Grand Opéra, Opéra Comique, Odéon and Comédie Française, show that Louise Grandjean is paid \$12,000 a year; Scaramberg, \$18,400 a year; Delmas, \$16,800 a year; Alvarez, \$1,600 a month; Noté, \$11,000 a year; Gresse, \$6,000; Mlle. Féart, \$4,000, and Miss Lindsay and Mlle. Demougeot, \$3,600 a year. The ballet being an important part of the opera in Paris, there are salaries of \$6,400, \$6,000, \$2,400; three of \$1,000; \$860; two of \$720; \$680; two of \$600, and many from \$480 to \$360.

The total receipts for the 187 performances realized \$627,751. M. Gailhard ceases to be manager, giving way to Messager and Brousson, on December 31. Up to the end of 1906 the net profits of his management for the many years he has held the post amount to less than \$20.

The operas which drew the largest houses were "Ariane," "Faust," "Salammbô," "Samson et Dalila" and "Die Meistersinger," those giving the poorest returns being "L'Etranger," "Sigurd," "Der Freischütz," "Armide" and "I Pagliacci."

The success of the Opéra Comique last season far exceeded that of any previous year; in fact, the figures show practically a full house for every performance. "Louise" averaged \$1,480; "Pelléas et Mélisande," \$1,610; "Orphée," \$1,713; "Iphigénie en Tauride," \$1,683. "Manon" proved the greatest attraction. It was played twenty-six times to an average of \$1,729. Other popular successes were "Madam Butterfly" and "Carmen."

The monthly expenses for the singers are \$8,700 for the men and \$6,740 for the women, while the ballet costs \$981. The highest paid singer is M. Clément, who receives \$1,500 a month. Mary Garden was the highest paid among the women singers, receiving \$1,400 a month.

Among specially engaged artists, Mme. Caron and Mme. Litvinne each received \$200 for a performance; Mme. Raunay, \$120, and Georgette Leblanc, the wife of Maurice Maeterlinck, \$100.

The profits for the season, after deducting expenses for scenery and so forth, (about \$34,000), amount to approximately \$26,000.

* * *

NOT satisfied with Verdi's musical setting of Victor Hugo's "Ernani," a young composer named Henri Hirschmann has utilized the same material, in an arrangement by Gustav Rinet, for a new opera bearing the same name. The score was played recently for the director of the Liège Opera, who immediately undertook to produce the work.

* * *

IF you are a musical prodigy, go to London. No other city in the world is so ready to acclaim *Wunderkinder* as the English metropolis. New York is notoriously impatient of embryonic genius; Berlin is kinder; the Paris concert public is dishearteningly uncertain; Vienna is more like Berlin—not clamoring for youthful "sensations," but not inhospitable. But Londoners can be relied upon to lend a helping hand to the talented child every time, and opportunity to do so is never lacking, for, like the poor, the prodigy is always with them.

The latest to receive columns of eulogistic press notices is a little Hungarian named Ernst Lengyel von Bagota—Lengyel, for short—who played the Liszt Concerto in E flat at his début with the London Symphony Orchestra, and further showed his predilection for his celebrated countryman's works by including his Sonata in B minor in the program of his succeeding recital.

The *Daily Telegraph* notes that his playing of this trying composition was the great event of the recital: "To say that Master Lengyel displayed as much strength as a full-grown man, or that there were no signs that he found his task an exacting one would not be true. But that a boy of fourteen was able to master the letter of the work and show that he had grasped the scheme of the music, bringing out its various points with the utmost clearness—these things were in themselves sufficiently astonishing. It would have been quite uncanny if, in addition, the boy had shown the strength of a full-grown man; it was, indeed, satisfactory to find some indication that the interpreter was still a child."

"There can be but one opinion regarding this latest of the prodigies. Even Liszt, whose career as a pianist was so remarkable, never in his early years played any-

style of music which he favors; but, nevertheless, I should not allow a new work of his to pass by me unheeded. If it seemed to me good, suitable for the Vienna Opera and was obtainable, I should certainly produce it. I come to Vienna with carefully thought-out plans, containing nothing fantastical, nothing unattainable, but much that should prove popular. I shall commence my work in this city with the production of 'Fidelio' with new *mise-en-scène*, and the first novelty that I shall conduct here will be Eugen d'Albert's 'Tiefland.'"

* * *

ACCORDING to an announcement from Bayreuth, Alois Burgstaller, who incurred the wrath of Cosima Wagner by singing *Parsifal* in Mr. Conried's production of the opera she guards so sacredly, has returned in repentance and submission, like the prodigal son, and been taken back into the fold. It is now arranged that he is to sing *Parsifal* at Bayreuth again next Summer, but the Wagner Czarina has placed him under a pledge never again to appear in the part in America. Just what Mr. Conried will have to say about it later on in the Winter, when he wants to give his annual "Parsifal" performances, may make interesting reading matter.

fore, unusual pleasure when I can attend a performance of 'Der Freischütz.'"

* * *

A NOTHER new tenor has suddenly emerged from obscurity and flashed upon the artistic firmament with a brilliancy that has overwhelmed Mayence. His name is Rössner; he is a native of Kreuznach and until a short time ago he was a bricklayer. He made his début as *Manrico*.

J. L. H.

Sigrid Arnoldson, the Swedish soprano who sang *Mignon* for the 500th time during a recent "Gastspiel" in Dresden, received a letter from the widow of Ambroise Thomas, the composer of the opera, on the occasion, expressing Mme. Thomas's admiration for her impersonation of the part and appreciation of what she has done in promoting French opera in other countries.

Enrico Bossi, the director of the Musical Lyceum in Bologna, has been granted a leave of absence and left for Finland and Russia, where, as also in Germany and Switzerland on his return trip, he will conduct his orchestral works, "Paradise Lost," "Il Cieco," "Il Canticum Canticorum," "Il Viandante" and the "Intermezzo Goldoni," in a series of concerts.

Unveiling of the Saint-Saëns Statue in Dieppe



—Musica.

The unveiling of the statue of Camille Saint-Saëns in the city of his adoption has brought Dieppe into prominent notice of late. In the accompanying illustration the celebrated composer will be recognized in the foremost figure seated. Mme. Henri Carruette, who donated the statue, is the elderly lady sitting near her gift. Her daughter, Mme. Pierre Destombes-Carruette, who is an accomplished pianist, is at the extreme left of the group. The ceremony consisted of an address of presentation, on behalf of Mme. Carruette, by Pierre Destombes, who is a cellist, and a reply from the Mayor of Dieppe, who referred to Saint-Saëns as incontestably the greatest master of modern French music. Saint-Saëns expressed his thanks in a few words. In the concert that followed, he, Félix Litvinne, Pierre Destombes and Mme. Destombes-Carruette supplied the program.

thing so exacting as his Sonata in B minor, and the same might be asserted of Rubinstein and all other pianists of note who have since appeared."

* * *

FELIX WEINGARTNER arrived in Vienna a day sooner than he had been expected, and the same evening went to the Court Opera, where he will succeed Gustav Mahler as director on January 1. "La Traviata" was being sung, but after his presence in the house became whispered about the box in which "der neue Herr" had seated himself claimed more attention than the performers.

During this visit of two weeks Weingartner went to the opera every night, in order to become thoroughly familiar with the attainments of the different artists in the company. He also consulted with the management regarding the engagement of new singers and the production of certain novelties he had in mind. In the middle of January he will make his first appearance at the conductor's desk. Regarding his plans he had this to say to a Vienna interviewer:

"In Vienna I am always supposed to take up an oppositional attitude to Richard Strauss. I have no hesitation in saying that I am no adherent of the particular

Few people know how the aria "Softly Sighs," which has charmed "Der Freischütz" audiences everywhere and been sadly overworked by students of singing, originated.

A few days ago the Archduke Eugene, who has distinguished himself in Austrian society, both as a harpist and as a *chanson* singer, took his sister, Queen Christine of Spain, who was visiting him, to the People's Opera, when "Der Freischütz" was being given. At the close of the performance the director presented himself at the court loge and received warm thanks from Alfonso's queen-mother, who explained that this opera always brought back to her pleasant memories of childhood, as her paternal grandmother, the Princess Dorothea of Württemberg, when a girl had taken singing lessons from Weber.

"One day," the Queen went on, "Weber appeared at the palace with a small sheet of music and, after various deprecatory remarks as to its value, requested the princess to try over the song he had just composed, which he considered would exactly suit her tender, thrilling voice. She at once sang it through. It was Agatha's aria, 'Softly Sighs.' Often have I heard my grandmother sing this air, with ever-increasing satisfaction. It gives me, there-

The Meaning of Music.

Mysticisms may be suggested in the music masses. Moods, with their lights and shades, may color music in any of its forms—the sonata and the symphony, the concerto and the opera.

But metaphysics? What relation can they have to music, and above all to the music of the stage?

Boito, with whom I had once the great honor and delight of discussing music at a never-to-be-forgotten luncheon in Milan, has always seemed to me a trifle vague in his ideas as to the true scope of music.

I recall with vividness the embarrassment I caused him at that luncheon by an entreaty that he would define music for

Easy, you may think, for a musician?

Well, try it on the next composer or great singer you may meet, and watch him when he sets out to answer you.—Charles Henry Meltzer in the *New York American*.

Puccini's new opera, "La Fanciulla del West," or, as the French will call it, "La Fille de l'Ouest," or, in plain, ordinary English, "The Girl of the Golden West," will not be produced before the beginning of next season. The Italian libretto is arranged by Zangarini.

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GERMAN SINGER HOLDS A JUBILEE

Natalie Haenisch Celebrates Fiftieth Anniversary of Debut in Dresden.

DRESDEN, Dec. 2.—One of the most noteworthy of Dresden's artists, Natalie Hänisch, recently celebrated the fiftieth anniversary of her début on the opera stage. From many parts of the world she received innumerable tokens of homage to her artistic status, and the local newspapers took advantage of the occasion to write biographical sketches of her brilliant career on the stage, which was cut short all too early by illness, and her activities since then as a teacher. Among her American pupils have been Rose MacGrew, of Denver, now prima donna of the Breslau Opera, and Virginia Listemann, soprano, now of Boston.

Fräulein Hänisch studied principally under François Delsarte in Paris, where she was the first German singer to appear in public after the Franco-Prussian War. Primarily a coloratura soprano, her greatest rôle was probably *Agatha* in "Der Freischütz"; others were *Lucia*, *Rosina*, *Marguerite*, *Dinorah*, *Elsa*, *Elisabeth* and other leading parts in German, French and Italian operas. Her health proved not sufficiently robust for an arduous public career and a development of inflammation of the cellular texture of the face, which forbade the use of stage make-up, precipitated her retirement, since which she has achieved equal distinction as an instructor.

In touch with most contemporaneous celebrities in the world of art, and known for her exclusiveness, she draws to her house select assemblages of representatives of the most cultured circles. When Anton Rubinstein was alive he was one of her most frequent visitors when in Dresden. A large autograph portrait of him is one of the most cherished souvenirs in the



NATALIE HAENISCH

Noted German Opera Singer and Teacher, Who Recently Celebrated Fiftieth Anniversary of Debut.

possession of this artist, who, among her numerous decorations, holds medals for art and sciences.

A. I.

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J. HUMBIRD DUFFEY'S WORK.

VICTOR MAUREL IN RECITAL.

Accomplished Baritone Earns Praise in Many Cities.

New England Conservatory Pupils Hear Famous Baritone.

J. Humbird Duffey, who is recognized in the musical world as one of America's foremost baritones, has just enjoyed a very satisfying month, both from an artistic and financial standpoint. Commencing with the opening concert of the New York Heinebund, he sang successively at the MacDowell benefit in Portchester, N. Y.; "Arminius" with the Milwaukee Musikverein, at Mrs. Newkirk's first concert in Norwalk, Conn., and a second "Arminius" with the Mozart Club, of Pittsburgh.

Of his work in Milwaukee, the *Sentinel* says: "Mr. Duffey, who sang the title rôle, possesses a baritone of pleasing quality, and his whole manner of singing showed not only excellent schooling, but it revealed musical temperament and intelligence as well. Also he may be justly proud of his faultless pronunciation of German and his sure intonation. He infused the insurrection scenes with intense dramatic life without ever letting his temperament carry him to extremes."

Of his singing in the same work in Pittsburgh, the *Gazette* of that city says: "Mr. Duffey's work was the most satisfactory of the evening. He has a good, rich baritone and the ability to use it effectively."

Francis Rogers's Dates.

Francis Rogers, the baritone, sang last Tuesday at Trenton, N. J. His other dates for this month are, December 13, Lakewood, N. J.; December 16 and 17, Toronto; 20th and 21st, New York, and 29th, in "The Messiah," New York.

The 350th performance of Gounod's "Faust" in Berlin took place two weeks ago. It was first produced there in January, 1863.

BOSTON, Dec. 9.—Pupils of the New England Conservatory of Music and invited guests of the Conservatory enjoyed a private recital Wednesday afternoon by Victor Maurel, the distinguished baritone, who is a member of the San Carlo opera company. Mr. Maurel sang Grieg's "La jeune Princesse," Massenet's "Marquise," Verdi's "Quando ero' paggio" (Falstaff), Gounod's "Serenade de Mephistophele" (Faust) and an old English song, "The Keys of Heaven."

Henry Russell addressed the audience before the recital, saying that he wished to take that opportunity to express publicly his great appreciation of the courtesies extended to him and his company by Director Chadwick and Manager Flanders, of the Conservatory, in allowing his company the use of the various halls in the Conservatory building for rehearsal purposes.

Mr. Maurel sang his program delightfully and was particularly happy in his presentation of the old English song and the Verdi number. He was warmly received and every number was applauded enthusiastically. Following the recital Mr. Maurel held something in the nature of a reception in Manager Flanders's offices.

D. L. L.

An Appreciative Reader.

To the Editor of MUSICAL AMERICA:

I want to tell you that I enjoy the paper very much indeed and eagerly look forward to each number. If it is delayed and I do not get it till Monday, as has happened occasionally, I am quite disappointed, but it usually reaches me Saturday. It keeps me in touch with the musical world and arouses my enthusiasm and ambition to do better work in the musical line.

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OLD MUSIC ON OLD INSTRUMENTS, AGAIN

Arnold Dolmetsch to Give Another Series of Concerts in Boston

BOSTON, Dec. 9.—An unusually interesting series of three concerts is announced by Messrs. Chickering & Sons, to be given under the direction of Arnold Dolmetsch at Chickering Hall on Friday evening, December 27, and Wednesday evenings, January 29 and February 26.

This series is a continuation of the concerts given last season by Mr. Dolmetsch and assisting artists. At these concerts the harpsichord, viola da gamba and other instruments of the early periods will be used.

The program for the first concert is elaborate and will include a cantata, "For the Second Day of Christmas," for quartet and various instruments, by Bach; also a Lullaby for soprano voices, from the Old English, and the Concerto Grosso, by Corelli. In the Christmas Carol and the Concerto Mr. Dolmetsch will be assisted by a number of artists, including a full chorus of forty voices. The foreword on the concerts contains interesting notes by Mr. Dolmetsch on the music and on the instruments.

The program for the second concert will consist of compositions by English composers of the seventeenth century for voices, viols, the flute, the harpsichord and violin.

On the occasion of the third concert a concerto by Bach for flute, violin and harpsichord, accompanied by two violins, viola, 'cello, violone, and a comic cantata for two voices, flute, horn, two violins, viola, 'cello, violone and harpsichord, also by Bach will be given.

D. L. L.

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Sing it when the skies are clear, when the clouds hang low;
Sing away the frowns and sighs, sing away the wrong;
Sing the tears from weary eyes, waft the cheerful song
Down the dales and up the hills, sing it all the day,
Make the world forget its ills, sing its cares away.

PESSIMIST.

Sing if you are anxious to; warble all you please,
But you'll find it hard to do much with melodies
When you need a ton of coal or your cupboard's bare
Or your boy, poor little soul, has no shoes to wear;
Sing your ditty right along, sing it out and in,
But the soup you'll get for song will be mighty thin.

—Chicago Record-Herald.

A monument to the memory of Josephine Gallmeyer, who made a sensation in Vienna forty-two years ago in Offenbach's "La Vie parisienne" and died in 1884 at the age of forty-six, has just been unveiled in the Central Cemetery in Vienna.

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MADELEINE WALther

A Member of the Faculty of the Institute of Musical Art, Who Gave a Song Recital in Mendelssohn Hall Last Week

With the able assistance of Jean Gerardy, 'cellist; M. Barrere, flutist, and Andre Benoist, accompanist, Madeleine Walther, a member of Dr. Frank Damrosch's Institute of Musical Art gave a song recital in Mendelssohn Hall on Friday night of last week. The program opened with Grieg's Sonata in A minor, played by Messrs. Gerardy and Benoist, in a manner that won the distinct approval of the audience. For beauty of tone and technical skill the Belgian 'cellist ranks with the really great, and his performance on this occasion displayed all the characteristics that have won him fame. Mr. Benoist, too, deserves commendation for the effectiveness of his work.

Mme. Walther made her first appearance by singing an aria from Handel's "L'Allegro ed il Pensieroso," the flute obligato being played with charming effect by Mr.

Barrere, an artist who is well known to New York concertgoers. Mme. Walther has a coloratura soprano of exceptional quality and her command of vocal technique is noteworthy. She was enthusiastically applauded and at the close of the number was the recipient of many floral offerings.

Boellmann's "Variations Symphoniques" was Mr. Gerardy's second offering, and an aria from Delibes' "Lakme," sung by Mme. Walther, followed by "Myrto," by the same composer; "Wiegenlied," by E. D'Albert, and Brahms's "Ständchen" were next addressed to the auditors. Schumann's "Abendlied," Herbert's "Serenade" and Popper's "Papillon" were then given by the 'cellist, and the most enjoyable program was brought to a close by Mme. Walther and Mr. Gerardy in Bemberg's "Chant Hindou," with 'cello obligato.

KUBELIK DENIES HE HAD GIPSY FATHER

Violinist Annoyed by Statement Concerning His Ancestors in Official Booklet.

CHICAGO, Dec. 9.—Jan Kubelik was astonished and irritated to learn that the official booklet supposed to tell the true story of his life, and distributed in large quantities wherever he is giving recitals, had the remarkable prefatory statement: "He was the gifted son of a humble gipsy gardener," etc. The point is that the great violinist denies absolutely that there is any trace of gipsy blood in his veins and proposes to have his manager, Daniel Frohman, call in the official publication that is being distributed with such a lavish hand all over the country.

At the Auditorium the other afternoon he gave his views on this subject to a representative of MUSICAL AMERICA:

"The Romany people came from Asia five hundred or six hundred years ago and overran Hungary and Bohemia and have roamed about these countries ever since. I do not think that, by chance or otherwise, these Romany people, who are the true gipsy type, have ever intermarried with people of consequence or become associated with the aristocracy of either Hungary or Bohemia. They are to these countries what the Indians are to America as a social or civilized factor; but Indians were aborigines, or original settlers, while the gipsies of Bohemia were invaders of the wandering type and have nothing to do with the government of the country, and they are not absolutely interested in it or its advance, nor have they contributed to art or literature."

"I am not ashamed of the fact that my father was a good but humble citizen of Bohemia; a self-taught man and a musical genius, who was forced, by reason of circumstance, to be a gardener, but, do not mistake me, he was not a gipsy. He thought that my elder brother was the musician of the family, but soon gave him up in that line and devoted his attention to me—I having attained the dignity of my fifth year and manifesting marked taste for music. After he had labored with me for a year he concluded to send me to an advanced teacher; but that is not the question—I am not a gipsy, but a true, full-blooded Bohemian, and the mistake circulated in the official sketches of my life shall be corrected at once."

C. E. N.

Clark Sings in Oklahoma.

MUSKOGEE, OKLA., Dec. 9.—Charles W. Clark's song recital in this city proved to be one of the most interesting events of recent years, so far as music is concerned. A group of songs by H. Purcell, Handel, Schubert, Lalo, Marty, Henschel, Cornelius, Ferrari and Protheroe served to display the baritone's art at its best. Jules Wertheim gave valuable assistance at the piano.

L. C. S.

Reads It En Route.

To the Editor of MUSICAL AMERICA:

I never miss receiving MUSICAL AMERICA in my meanderings from place to place as 'cellist with various orchestras in their concert tours. I was among the paper's first subscribers.

PAUL ZIEROLD.

Atlantic City, N. J.

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Louise ORMSBY

From "Musical America" Readers

Winners of the Kaiser Prize.

To the Editor of MUSICAL AMERICA:

I suppose you can't make yourself responsible for everything your correspondents send you, but an error that has been twice repeated seems to call for correction. The visit of the Brooklyn Arions to Europe has been mentioned and they have been named as the "winners of the Kaiser Prize at the Northeastern Sängerfest of 1906 at Newark."

The Arions did not compete for the Kaiser Prize at Newark. Six societies competed at that time, and the beautiful trophy was won by the Concordia, of Wilkes-Barre, Pa., under Hansen, with a rating from the five judges of 120 points out of a possible 120. The Junger Männerchor, of Philadelphia, came next, with 116 out of 120. The Junger Männerchor had won this trophy at the Baltimore Sängerfest of 1903 and had shared the half award with the Brooklyn Arions at the Brooklyn Sängerfest of 1900.

That's the boiled-down history of the contesting for the Emperor's trophy—a beautiful creation of silver and gold, representing a Minnesinger of the Middle Ages. It stands about two and a half feet high and when not on exhibition under guard it is in the vaults of the First National Bank, of Wilkes-Barre, and is to be competed for in the big Sängerfest in New York a year from next July. It must be won at two consecutive Sängerfests by the same chorus to insure ownership.

The Brooklyn Arions do not need the false advertisement of ever having won this trophy or the false advertisement of having won it in 1906 to establish their fame. Under Mr. Claesn they have long ranked very high as a male chorus and they will no doubt find many friends and admirers when they get into Germany on

their trip. The error I speak of has been industriously copied into many daily papers and hence it seems rather appropriate now to ask you to set matters right, inasmuch as your publication will necessarily cover a wider area and therefore more completely correct a false impression.

W. E. WOODRUFF.

Wilkes-Barre, Pa.

A Plea for American Art.

To the Editor of MUSICAL AMERICA:

An encouraging and timely editorial in the Galveston *News* of recent date, strikingly brings to mind the necessity of further consideration of American Art.

Art has been, and is, my very life. It gives me all my joy. It is simply for Art's sake, that I speak to the home of my adoption, America.

Mr. Shaw, the late Secretary of the Treasury, stated a few weeks ago that "the products of the United States, this year, amounted to the stupendous sum of over twenty-six billions of dollars." Almost beyond comprehension!

Certainly this country is now the greatest and richest in all the world.

But alas! What of America's Art?

A National Art Gallery—it has none! A National School of Painting—it has none! A National Conservatory of Music or Dramatic Art—it has none! A National School of Sculpture—it has none!

What a contemplation! What a burning shame! For patriotic Americans, in the true sense of the word, to realize that notwithstanding we have the greatest and richest country on earth, yet in Art of the brush, of chisel and of song, America is probably below most of the poorest countries of the world.

When we reflect that in this, the richest and greatest country on earth, there is

not one National Institution of Art in which the young American of both sexes, rich or poor, can secure free Art education, it makes the lover of Art blush with shame!

European nations, through their Art (at our expense) enjoy immense revenues and profits from the American people which ought to be expended and enjoyed at home. And these same European nations are wondering why everything else in the United States is encouraged except Art.

When we read and wonder, and the whole world reads and wonders, at our cascade of billions of annual wealth, is it not time for the American Press to give this subject the consideration it deserves and begin a campaign in favor of National Art Institutions?

After living eighteen years in this country and having learned to love its institutions and its people, I have found that American men and women are as much in love with Art as are the brightest in Europe.

National Art Institutions would surely place the United States in the front rank with her composers, painters, sculptors and her dramatic artists. But America never can hope to occupy its place in Art unless it generously invites and encourages the development of genius.

The sooner the American people realize that it is not the ceaseless, unique thought of making dollars that makes a country great,—the better. For a country's greatness does not lie in its wealth measured in dollars. No, by all means! It lies in the exalted character of its citizenship. It has always been and will always be through its great artists; and the more there are, the greater the country is in the eyes of the world and posterity.

In behalf of American Art and its future history, I plead with the great American Press to impress upon our Government the necessity of founding National Art Schools, in order that the elevating lessons evolving from Art may broaden the minds of the people to higher ideals and loftier purposes, to the fullest development of that noblest of all feelings, "Patriotism."

PAUL DE LONGPRE.

HOLLYWOOD, CAL.

Josef Hofmann's Playing.

To the Editor of MUSICAL AMERICA:

When the writer was a pianoforte student there was hardly a piano teacher of any standing at all who would not allude to the playing of Rubinstein or Von Bülow as something authoritative—divinely so. Now, it recurs to the writer that Josef Hofmann is to be regarded with the same veneration. Is it not so? When he was ten years old his playing of Mendelssohn's G minor Concerto at the Metropolitan Opera House was marvelous, and his playing of Liszt's "Funeralies" has shown a maturity of the same wonderful powers. Is not such a genius as inspired as any of his predecessors? HARRY STEWART.

New York.

Regarding the New Rate.

To the Editor of MUSICAL AMERICA:

Please continue my subscription at the new rate (\$2). Your paper is worth it, and long may it continue to be of value to the profession and not follow in the footsteps of one of its notorious competitors.

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MR. JOHNSON KEPT BUSY.

American Tenor Has Sung in Many Cities This Fall.

Since his return from Europe late in October Edward Johnson has been kept busy filling numerous engagements in the West and South. During these few weeks he has sung in New York, Chicago, Milwaukee, Minneapolis, St. Louis, Columbus, Detroit, Grand Rapids, Memphis and Guelph, Canada, and each time was most enthusiastically received.

Mr. Johnson will sing Caesar Frank's "Beatitudes" with the Cecilia Society, of Boston, December 17, and a return engagement of Elgar's "Dream of Gerontius," December 13, at Oberlin, Ohio, while he is also booked for "The Messiah" and some recitals during the month.

Buchhalter Leaves Wichita College.

WICHITA, KAS., Dec. 9.—Simon Buchhalter, the New York pianist and teacher, who this Fall took charge of the piano department of the Wichita College of Music, has severed his connection with that institution and has begun suit for an alleged breach of contract.

A Dresden financier named Clément Müller has bequeathed to the Koerner Museum, Dresden, a valuable collection of souvenirs of Carl Maria von Weber, including letters, manuscripts and portraits. An entire room will now be devoted to remembrances of the composer of "Der Freischütz" and "Oberon."

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A. Y. Cornell's Pupil Distinguished Herself in Popular Opera.



Photo by White.

LOIS EWELL.

An Accomplished Pupil of A. Y. Cornell, the New York Teacher.

When Ethel Jackson, who has made such a hit as *Sonia* in "The Merry Widow," was recently forced, on account of overwork, to take a week's rest, her part was taken with great success by Lois Ewell who had before played a small part in Lehar's opera.

The young woman received her instruction from A. Y. Cornell, and her fresh young voice, coupled with her attractive personality contributed much to the uninterrupted success of the play.

New Orchestra Organized.

A new semi-professional orchestra has been organized at the Madison Avenue Baptist Church, the first rehearsal having been held on Saturday last. About forty were present and it is expected that at least twenty more will be added at the next rehearsal. Only the best music is to be studied, and at present the work will consist of overtures by Beethoven, Cherubini, Massenet, etc., and certain of the easier symphonies. The orchestra is under efficient direction and promises to do good work. New members will be received next Saturday.

Chicagoan Competes with Strauss.

BERLIN, Dec. 7.—Howard D. Salins, a young Chicago violinist and composer, who has settled down in Berlin, announces the early production of a one-act musical tragedy à la Richard Strauss, founded on one of the poems of Germany's celebrated bard, Heinrich Heine. Mr. Salins says he has hit on some absolutely novel themes for his musical tragedy and looks forward with zest to having Berlin's notoriously caustic critics pass first judgments on it.

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GABRILOWITSCH AGAIN IN LONDON

American Violinist Gives Recital and Canadian Contralto Sings New Songs.

LONDON, Dec. 3.—Ossip Gabrilowitsch presented a formidable program at his second pianoforte recital at Aeolian Hall. Brahms, Beethoven, Schumann, Chopin and some modern Slavonic composers were represented, and Mr. Gabrilowitsch again showed his versatility, his virility and endurance.

Edith Miller, the Canadian contralto, did much to disarm criticism by the un-hackneyed and interesting nature of the program she presented at her recent recital. There were a group of French Canadian songs, Brahms's gipsy songs, three old Italian ditties by Caldara, Scarlatti and Pergolesi, and a new cycle of English songs entitled "Songs of Sorrow," by Roger Quilter, to words by the late Ernest Dawson, who has furnished inspiration for so many of the younger English composers. Miss Miller made an excellent impression. Percy Grainger, the Australian pianist, assisted.

Successful in all respects was the Chopin recital given by Gottfried Galston at Bechstein Hall. Mr. Galston was born in Vienna and studied under Leschetizky. He now lives in Berlin. His selection from the works of the Polish composer included twelve of the preludes from opus 28 and the C sharp minor prelude, op. 45, the complete sets of études, as also the "Trois Nouvelles Études," two nocturnes, two valses and the polonaise in A flat.

Bach's sonata in F minor for violin and piano received a fine performance at the second recital in Bechstein Hall given by the American violinist, Albert Spalding. Mr. Cortot, the French pianist, assisting, played his part with sympathy and understanding, and Mr. Spalding displayed unusual breadth and dignity. Later on his unaffected reading of the Mozart adagio evoked much favorable comment.

L. J. P.

NEW YORK SYMPHONY CONCERT.

Josef Hofmann Soloist at One Appearance Allowed by Law.

The New York Symphony Society gave one of its two announced concerts last Saturday night, the other, which was planned for Sunday afternoon, being abandoned as a result of the Sunday-closing law. As a result the audience was somewhat larger than usual.

Josef Hofmann was the soloist, playing a new concerto for the piano by Liapow, with the orchestra, and three pieces by Liszt for the piano alone. The concerto, which was heard in New York for the first time, is very short and in but one movement. The themes employed were characteristically Russian and the piano was used mainly to embroider them after they had been played by the orchestra.

Mr. Damrosch began the program with an uncommonly good rendering of Schubert's C major Symphony, setting forth the work with opulent, solid and well balanced tone, and with splendid spirit.

The other orchestral numbers were Hugo Wolf's "Italian Serenade," and Tschaikowsky's "Romeo and Juliet" overture fantasia.

NORMAN HASSLER TO TOUR.

Distinguished Baritone to Start on Four Week's Trip This Week.



NORMAN HASSLER.

New York Baritone Who is Appearing in Many Concerts.

Norman Hassler, the baritone, will start on December 16 for a four weeks' tour with the McGibney-Hassler Company through Pennsylvania, Ohio, West Virginia and Michigan. The personnel of this company consists of Hugh McGibney, violinist; Grace McGibney, musical monologist; C. Norman Hassler, baritone and Pearle Sleeth-Hassler, soprano.

The company presents a program essentially different from the usual order. Aside from their ability as solo artists they do excellent work in quartet singing. The programs to be given are of pleasing variety and charm.

In February Mr. Hassler will tour Michigan, Indiana and Ohio with Pearle A. Sleeth-Hassler, Nicholas Holmes, the blind pianist, and Mabel Wright, the reader. In addition to his concert work the baritone has been engaged by the Tuesday Musical Club of Pittsburg, to give a recital of the songs of Dr. Giuseppe Ferratte, the entire program to consist of his compositions.

Mr. Hassler's répertoire of oratorio is large and he also is prepared to sing some two hundred songs and arias in German, French, Italian, and, of course, English.

Kubelik Fascinates in St. Paul.

ST. PAUL, MINN., Dec. 9.—Jan Kubelik made fast his reputation in St. Paul as the "wizard of the violin" in a concert appearance at the People's Church Thursday night. A large audience assembled and listened spellbound to the famous artist as he drew forth a tone of wondrous beauty, vibrant with vitality and yielding elasticity, in a brilliant performance of Wieniawski's "D minor Concerto." Numbers by Spohr, Tschaikowsky, Saint-Saëns and a St. Lubin arrangement of the "Sextette" from "Lucia" further revealed the player's marvellous technique and splendid artistry.

F. L. C. B.

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DAMROSCH EXPLAINS DEBUSSY'S OPERA

New York Audience Initiated Into the "Pelleas et Melisande" Beauties.

The promised production of Claude Debussy's "Pelleas et Melisande" at the Manhattan this season was foreshadowed on Tuesday afternoon, when Walter Damrosch gave a lecture on the work and the general tendencies of the school to which the composer belongs, at the Lyceum Theatre, New York. The affair was given under the auspices of the MacDowell Association, and the committee in charge contained the names of many prominent leaders in social, musical and literary circles, such as Miss De Forest, Mrs. Francis Wellman, Mrs. H. H. Flagler, Lawrence Gilman, Richard Watson Gilder, Hamlin Garland, William Dean Howells, Rudolph Schirmer.

The audience was of good size and of essentially cultured character. In one of the boxes sat Mary Garden, the *Mélisande* of the *Opera Comique* production of the work, as also of the cast New York will see and hear later on.

Mr. Damrosch preceded the recital proper with an introductory sketch of the evolution of the modern French school as represented especially by Debussy and Vincent d'Indy. He finds an entirely new note in the works of these men. Strange to say, revolutionary as Wagner was, no trace of his influence can be found in contemporaneous Frenchmen. Berlioz, Gounod, Saint-Saëns are absolutely unaffected by him, while Massenet is by no means at his best in such of his works as reveal the Wagner traits, they being but weak imitations of the great German. It is the Teutonic blood of the early Flamands that has had the most radical influence upon modern French music, by the circuitous route of Belgium, the most potent forces being represented by Maurice Maeterlinck and César Franck, who, settling in Paris, gathered about him a brilliant coterie of young composers as pupils, foremost of them Debussy and d'Indy.

Wagner seeks to explain everything—on the stage by word and deed, in orchestra by complicated development of leitmotives. There is no mysticism in his work, the borderland of mystery has no attraction for him; hence, his gods and goddesses become human beings, with every attribute of mankind, none of divinity. The practicability and efficacy of thus combining the arts, music, painting and pantomime, on an equal basis has begun to be questioned by "higher criticism." The dominant note of Debussy and his fellow-disciples, on the other hand, is the note of mystic spirituality, which Maeterlinck stands for in literature.

Debussy used a scale consisting entirely of whole tones, producing no definite tonality, capable of wandering off into any solution. Mr. Damrosch read, or rather declaimed, the principal scenes of the work, playing the musical setting on the piano. The vague but entrancing beauty of the few leading themes employed and many portions of the descriptive harmonic substructure was illuminatingly revealed.

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**LINA CAVALIERI SINGS
FOR CHICAGO "SOCIETY"**

Notable Social Function Introduces
Prima Donna and Ernest Schelling,
the Pianist.

CHICAGO, Dec. 9.—Mlle. Lina Cavalieri, celebrated as the most beautiful woman of the operatic stage, was called to inaugurate the series of morning musicales last Monday in the magnificent new ballroom of the Congress Hotel, which is claimed to be one of the most beautiful interiors in the world. These musicales have been designed for the benefit of the prison work of Mrs. Maude Ballington Booth, and the audiences are confined to the most exclusive circles, furnishing a big subscription, to keep strictly within the "Four Hundred" limit. It is said that \$12,000 has been set aside for the musical talent for these six recitals, the talent coming through Steinway & Sons.

Heinrich Conried's beauteous singer manifested little charm beyond the mere pulchritude of physical embodiment to interest a musical audience. Her first selection, an aria from Boito's "Mefistofele," found her off key most of the time and otherwise not brilliant; the same faults and weakness were less observable, however, in the gavotte from Massenet's "Manon," Leoncavallo's "Maddalena" and Tosti's "Pensoso." Her final offering was a group of old Italian songs that were so simple she sang them unaffectedly so that they pleased as she gracefully waved her farewell.

Ernest Schelling, the pianist, played Bach's G minor Fantasie, followed by the "Pastoral" and "Caprice" of Scarlatti's. The reading of Bach had individuality, and in the Caprice he showed the flexibility of his technique. A group of three Chopin numbers pleased the audience very much. His final group included a little composition of his own and the Liszt Rhapsody, No. 10, which was given with great brilliancy and verve. C. E. N.

Good Music for Atlantic City.

ATLANTIC CITY, N. J., Dec. 9.—The Royal Berlin Orchestra, augmented last season to suit the acoustic properties of the Steel Pier Music Hall and Pavilion, has been induced to stay in Atlantic City, through the combined efforts of Galen Hall, Hotel Dennis, Haddon Hall and Hotel Brighton, at the Casino of which the orchestra, under the baton of Paul Zierold, gives matinée and evening concerts. The leader is the cellist, from Chemnitz, Saxony, and with the other members of the Tonhalle Orchestra, he gave many concerts. Since 1904, Mr. Zierold has played with Hale's, in Washington, Pittsburg, Harrisburg, Baltimore, Boston and with the Philadelphia Orchestra in their concert tours.

L. J. K. F.

DREAMY WALTZ MUSIC WINS FAVOR

Vienna Quartet, Now in its Third Year in America, Gives Concert in
New York



THE VIENNA QUARTET

Composed of L. Schoenberger, Licco I. Liggy, Otto Krist and S. Zucker

Some of the reasons for the enormous Continental success of the Viennese waltz were demonstrated at Cooper Union on Thursday night of last week, when the Vienna Quartet gave a delightful concert made up of that sort of music. Since "The Merry Widow" came to town there is a vogue for the music of the Viennese music halls, and had the program offered by the Vienna Quartet been known uptown Cooper Union could not have accommodated the crowd that would have come to hear it.

This is the third year in America of this quartet. They play daily at one of the most popular restaurants in New York, a place where melody is demanded. Their renditions of dreamy waltz music is in a class by itself. As they play a spell is woven over the audience, which grows stronger with each bar of music. The audience is bound together; a spirit of good fellowship is in the air.

The quartet is composed of L. Schoenberger, first violin; Licco I. Liggy, second violin; Otto Krist and S. Zucker. Their program was by no means confined to

Viennese selections. It included "Die Libelle" and "Kaiser Walzer," by Johann Strauss, and numbers by Lachenbacher, Offenbach, Chaminade, Schubert, Mandl, Dvorak, Victor Herbert and there was also a selection from Wagner's "Tristan and Isolde." The quartet acquitted itself well with each. The next appearance in Cooper Union is on January 2.

Cecilia Winter Wins New Laurels.

Cecilia Winter, contralto, scored a great success last week in Sharon, Pa., where she gave a song recital at the First Presbyterian Church. "To say that the audience was delighted," commented the Sharon Telegraph, "would be a mild expression of the enjoyment experienced in hearing this noted and gifted singer. Her deep voice of magnificent volume touched the low notes in a manner to win the admiration of all, while the high ones were precise and accurate. Miss Winter has a thoroughly wonderful artist and takes rank among the most gifted recital artists of the country." At Newcastle, Miss Winter received an ovation and her singing aroused the greatest enthusiasm. At the conclusion of the concert a reception was tendered her.

**EXCELLENT RECITAL BY
TWO BOSTON SINGERS**

H. G. Tucker's Manchester Chorus Assists Mrs. Child and Giuseppe Picco in New Hampshire.

MANCHESTER, N. H., Dec. 9.—A most interesting song recital by Mrs. Bertha Cushing Child, the well-known Boston contralto and Giuseppe Picco, the baritone of that city, was given in High School Hall last Wednesday evening. The artists were assisted by the Woman's Section of the Institute Chorus, under the conductorship of H. G. Tucker, of Boston. The concert was one of the Chandler Course and was donated to the members of the Manchester Institute of Arts and Sciences by Mrs. G. Byron Chandler. Mary Spofford was pianist and Mrs. Annie F. Kennedy was organist.

The following program was given: Contralto songs—"The Rosy Morn," Ronald; "The Sea Sobs Low," Margaret Lang; "Bicea's Song," Foote; baritone songs—"Lontan Da Te," Pio Dipietro; "Occhi Di Fata," L. Denza; "Il Re Di Labore," Massenet; contralto song—"Noel D'Irlande," Holmes; part song, for women's voices—"The Snow," Elgar; Gaelic songs, for contralto, "MacCrimmon's Lament," "Cro Chalilian," "My Love She's But a Lassie Yet"; baritone songs—"Farewell Rondel," Isidore de Lara; "Serenade," Tchaikovsky; "St. Mary Magdalene," Vincent D'Indy, (chorus for women's voices with contralto solo); baritone song—Prologue from "Pagliacci," Leoncavallo.

The Choral Society is comparatively new and it appears that Mr. Tucker is producing some very satisfactory results. The solos were given in a thoroughly artistic manner and the audience was enthusiastic in its reception of all the numbers.

D. L. L.

At the last monthly meeting of the Street Noise Abatement Committee of London it was stated that about 10,000 complaints and protests in respect to organ-grinding and other forms of street "music" had been received by the association since its formation, while the local authorities and the police had probably received a far greater number. The following resolution was adopted: That the time has arrived when organ-grinding—the bane of residential London life for more than half a century—should be absolutely prohibited in public thoroughfares, and when tramps and beggars with barrel-organs should be dealt with at least as rigorously as other tramps and beggars.

The Mannheim Court Theatre has engaged the heroic tenor, Menzinsky, of the Royal Opera, Stockholm, at a salary of \$8,000 a year, a fair salary for an opera singer in Europe.

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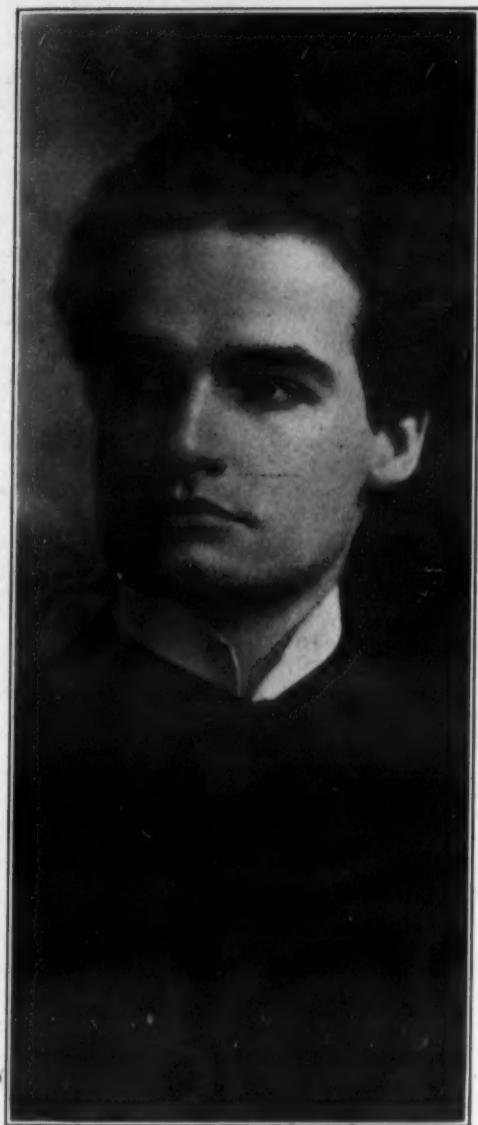
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CHICAGO, Dec. 9.—Clarence Bird gave the first of his series of historical piano recitals in Kimball Hall, Friday. It was an ambitious program which began with Bach and extending through the period of agreement when the lack of sustaining power of the piano existed (the clavichord and the harpsichord) to Mendelssohn's time. The Prelude and Fugue D major, by Bach, was played with breadth and intelligence and as he advanced through his program one was made to almost forget the long array of imported pianists who visit these shores, for his complete technical mastery had full scope in the selections that he covered. The "Pastorale" of Scarlatti, "Minuet," "Gavotte and Variations" of Rameau and Sonata in F major, by Mozart, were played with great beauty of tone, as well as fitting delicacy of expression. Beethoven's "Moonlight Sonata" and Rondo, op. 51, No. 2, were played admirably. "Two Songs Without Words," F major and G minor and "Variations Seriuses," closed this very interesting program.

C. W. B.

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BISPHAM LIKES "DANNY DEEVER."

Is "Very, Very Fond" of Damrosch's Setting of Kipling's Words.

BALTIMORE, Dec. 9.—During his recent visit here David Bispham came perilously close to the admission that "Danny Deever" is of all the thousand pieces in his repertoire, his favorite song.

"I am very, very fond of 'Danny Deever,'" he said. "You see, it was dedicated to me by the composer, Mr. Damrosch, and I was the first to sing it. Then it seemed to strike the public in that part of their anatomy designated by pugilists as the 'solar plexus,' so I have sung it very often, and have become much attached to it. I think it is one of the best examples of modern ballad music."

"But I will not draw invidious comparisons among my songs," continued Mr. Bispham, beginning to hedge. "I am very fond of that old English ballad, 'Drink to Me Only with Thine Eyes,' and I also like a number of my humorous songs, such as 'The Pretty Creature.'"

Mr. Bispham thinks that the reported interview with Geraldine Farrar, in which she was quoted as having said that Americans are lacking in artistic appreciation, is a pure fake. He became quite warm about it. "Miss Farrar, I am perfectly sure, never said anything of the kind," he said; "because, in the first place, it is not true. She has said she did not say it and I believe her. The report is calculated to injure Miss Farrar a great deal in this country, where we ought to be proud of her, and I think it is a shame that it has got into the papers to such an extent."

WALTER SPRY IN RECITAL.

Chicago Pianist Assisted by Albert Boroff in Fine Program.

CHICAGO, Dec. 9.—Walter Spry's piano recital, in which he had the assistance of Albert Boroff, basso, numbered among the concerts of last week. Mr. Spry presented a program versatile in its arrangement: Schumann, Saint-Saëns, MacDowell, Liszt, Spry, Debussy and Chopin, were the composers whose works were selected. The Liszt number, the "Ricordanza from the Etudes d'exécution transcendante," "Concert Study, Op. 36," by MacDowell, his own composition "Intermezzo Scherzando," and "Sarabande," of De Dussy were among the most satisfactory numbers of his contributions.

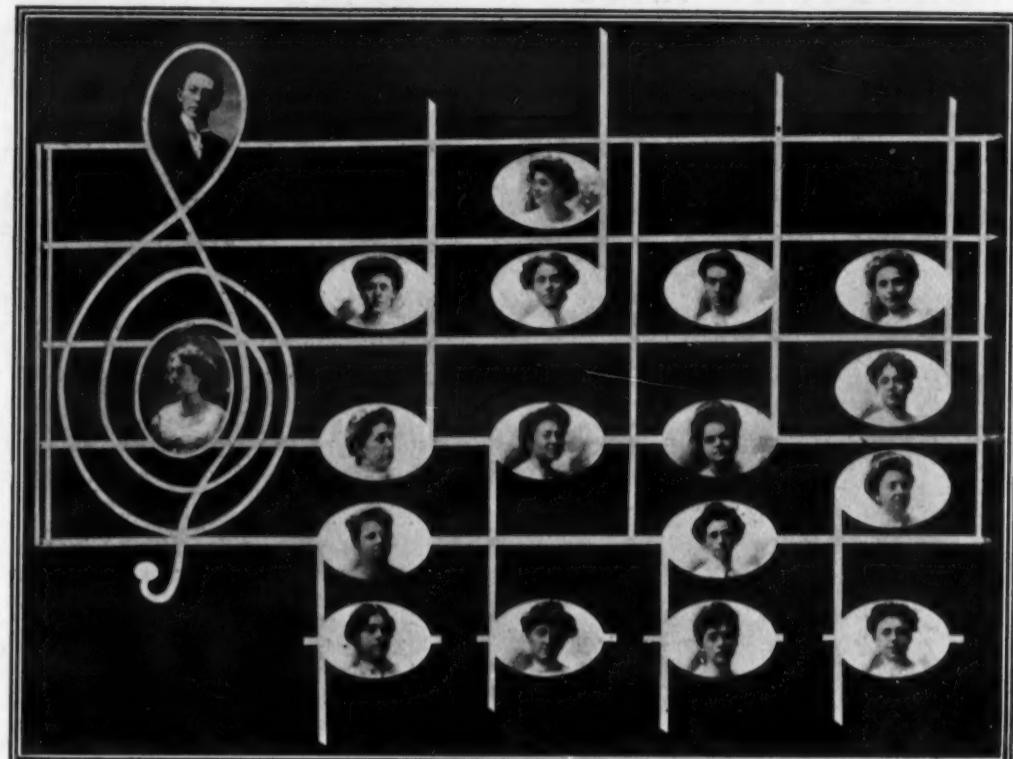
Mr. Boroff sang from Handel, Bach and Haydn for his first group and received hearty recognition of his efforts. A group of songs by Bemberg, Sinding, Clutsam and Salter again gave him opportunity to show versatility of voice and expression. "Sing Low O Heart," by Clutsam was artistically given, as were the French songs. Mr. Boroff was assisted at the piano by Mary Tracy, who gave valuable assistance by her sympathetic and praiseworthy accompaniments.

C. W. B.

Miss Cottlow Adds MacDowell Fund.

Augusta Cottlow, the brilliant young American pianist, gave a piano recital Thursday evening in Mendelssohn Hall, New York, under the auspices of the Women's Philharmonic Society, and for the benefit of the MacDowell fund. The recital will be reviewed in MUSICAL AMERICA next week.

Their Photographs on the Treble Clef



THE TREBLE CLEF CLUB, OF LIMA, OHIO.

Lima, Ohio, has a progressive Treble Clef Chorus, whose work has been frequently mentioned in MUSICAL AMERICA. The seventeen members of this organization recently conceived the idea of having their pictures taken together, but decided to depart from the idea of the regular

group photograph, with results shown above. All of the members of this chorus are enthusiastic readers of MUSICAL AMERICA, and Millie Sonntag, one of the leading spirits in the club, writes, "I certainly find MUSICAL AMERICA a great help in my work."

JOACHIM PRAISED CHAMBERS.

Great Violinist Had Admired Art of American Cornetist.

Although many music-lovers are under the impression that the cornet can make no claim for serious consideration as an instrument of really artistic possibilities, there is one man, at least, who has demonstrated its merits. Paris Chambers, whose name to cornetists throughout the world means as much to them as do those of Kreisler and Kubelik to violinists, has shown that the masterpieces of musical literature are perfectly adapted for performance on the brass horn, and he has the endorsement of some of the world's greatest musicians for the work he has done. The late Joseph Joachim once told Mr. Chambers, "I am a sincere admirer of your wonderful playing," and the late Julius Kosleck, who directed the Kaiser's band for many years, declared, "Paris Chambers is the greatest trumpeter of the century." The opinions of other noted figures in the world of music are given in a few words: Massenet, "Marvellous"; Safonoff, "A beautiful art"; Jean de Reszke, "Incomparable"; Caruso, "Wonderful," and Max Chop, the eminent Liszt pupil, "Mr. Chambers excels in cantilena and clarion tones."

Mr. Chambers has just returned from an extensive tour of the country. In Winnipeg his playing was acclaimed by thousands.

George Walther, a young American tenor who has made a name in Germany, was engaged by the Société J. S. Bach, of Paris, for a special performance of Bach's "Passion, According to St. John," in Paris, at the end of last month.

H. M. SMITH TO DIRECT.

Baltimore Bass Will Conduct Chorus for North Carolina Opening.

BALTIMORE, Dec. 9.—Harry M. Smith, one of Baltimore's most popular bassos, has been engaged to direct the chorus at the opening of the Music Hall of the Female College at Statesville, N. C. He will also appear as soloist. Mr. Smith has been connected with the choir of First English Lutheran Church as basso soloist and director for thirty-two years and soloist of the Baltimore Hebrew Congregation for more than fifteen years. He has a vocal class of thirty-two mixed voices which he is preparing for a recital. The class is rehearsing "Damascus," by Costa; "Moonlight," by Fanning, and a two-part song "Lily of the Valley," by Pinsuti. Mr. Smith was the soloist at the Elks' Memorial service at Annapolis, Md., and his daughter, Marie R. Smith, was the soprano soloist. On December 14 Mr. Smith will be the soloist at the meeting of the Teachers' Association of the Western Female High School, with his daughter as accompanist. Miss Smith is the leading soprano of Madison avenue M. E. Church choir.

W. J. R.

In the prologue of "Bacchus," the new opera by Massenet and Catulle Mendès, there will be an important declamatory part that will be worked in with the choral music against a highly developed symphonic background in the orchestra. This idea, which has been foreshadowed by the composer in "Ariana" and other later works, will be worked out fully and, it is expected, will be very effective.

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"La Navarraise."

ONE WEEK AT THE MANHATTAN

Wednesday, Dec. 4—"Thaïs": Mmes. Garden, Trentini, Giacoma; MM. Renaud, Dalmorès, Reschigian, Mugnoz. Friday, Dec. 6—"Aïda": Mmes. Russ, de Cisneros; MM. Zenatello, Ancona, Arimondi, Venturini. Saturday, Dec. 7—Matinée—"Les Contes d'Hoffmann": Mmes. Zeppli, de Cisneros, Trentini, Jomelli, Giacoma; MM. Renaud, Dalmorès, Gilibert. Evening—"La Gioconda": Mmes. Russ, Gerville-Reache, de Cisneros; MM. Zenatello, Didur, Ancona. Monday, Dec. 9—"La Navarraise": Mme. Gerville-Reache; MM. Dalmorès, Ancona, Arimondi, Gilibert. "I Pagliacci": Mme. Zeppli; MM. Bassi, Sammarco, Crabbé. Wednesday, Dec. 11—"Ernani": Mme. Russ; MM. Bassi, Ancona, Arimondi.

On Monday two of the most popular of the singers Mr. Hammerstein introduced to the New York public last Winter made their re-entry at the Manhattan in rôles that display their vocal and histrionic powers in the most advantageous light. They were Amadeo Bassi, the tenor, and Mario Sammarco, the baritone, who were the backbone of the male section of the company at Covent Garden during the special Fall season recently ended.

As *Tonio* Mr. Sammarco once more sang the prologue in "I Pagliacci" with beauty and richness of voice, smoothness and finish of delivery, and dramatic significance. His work throughout the opera was strongly consistent with the standard he set himself at the outset. Mr. Bassi was also in fine fettle and again demonstrated his right to being considered one of the most impressive of the dramatic tenors heard in this country. There is a youthful earnestness, kept well within the bounds of good taste, in all this artist's work that makes his impersonations invariably interesting and almost always convincing. The *Nedda* was Alice Zeppli, who sang prettily, though the other demands of the rôle were rather beyond her scope. Mr. Crabbé as *Silvio* strengthened the favorable impression he had already made on previous occasions, as well as in Massenet's one-act opera "La Navarraise," which preceded the Leoncavallo opera.

"La Navarraise," which was added to the Manhattan's répertoire last Spring for the special benefit of Mme. Calvé, gave Mme. Gerville-Reache the greatest opportunity she has yet had at this house to show what she can do, with the single exception of the "Carmen" performance that took her unawares, so to speak, so that she was seriously hampered by nervousness. Massenet's "blood and thunder opera," or one-act "thriller," as it has been variously called, with its gory atmosphere in both action and music, was given a most stirring performance.

Mme. Gerville-Reache was both forceful and resourceful in her acting of the hot-blooded Spanish girl who does not hesitate to commit murder to secure money to reunite her with her lover. Her contralto was heard at its best, and the mad, hysterical laugh with which she collapsed over her dead lover's body at the end sent cold shivers up and down everyone's back. She was in some respects a marked improvement on Mme. Calvé. Mr. Dalmorès as *Araquil* was eminently artistic, of course, and another "of course" applies to the masterly conducting of Mr. Campanini, under whose baton both chorus and orchestra delighted the ear.

Last week's repetition of "Thaïs" meant still further advance for Mary Garden in the esteem of lovers of the singing actor's art, and again Maurice Renaud shared with Miss Garden the chief honors. The illness of Miss Trentini brought forward Helene Koelling as *Croby*, and she filled the rôle most creditably. Miss Trentini's rôle of *Antonia* in "Tales of Hoffmann" was competently taken by Camille Borello at the Saturday matinée. Saturday evening the illness of Mme. Russ caused the substitution of "Faust" for the scheduled "La Gioconda." Mr. Zenatello was heard in the title rôle as before.

A New Ditson Publication.

One of the new volumes in The Music Students' Library published by the Oliver Ditson Co., of Boston, is entitled "Music Club Programs from all Nations," by Arthur Elson. This publication will undoubtedly appeal very strongly to musical clubs and organizations, as well as to the music student. An historic outline of every national school is used with questions for study and a series of programs for the use of clubs, is included in the contents. Some excellent half-tone cuts of composers of the various schools and periods are shown and also some most interesting biographical matter.

Richard Strauss's "Salomé" reached its fiftieth performance in Berlin a fortnight ago.



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MASCAGNI'S "IRIS" CHARMS NEW YORK

Eames and Caruso Head Conried's Cast—Rita Le Fornia Makes Her Debut.

ONE WEEK AT THE METROPOLITAN.

Wednesday, Dec. 4—"Aïda": Mmes. Gadschi, Kirkby-Lunn, Lawrence; MM. Caruso, Scotti, Blaß, Mühlmann. Thursday, Dec. 5—"La Bohème": Mmes. Sembrich, Dereyne; MM. Bonci, Stracciari, Journet, Begue, Dufrèche, Barocchi. Friday, Dec. 6—"Iris": Mmes. Eames, Le Fornia; MM. Caruso, Scotti, Journet, Techi. Saturday, Dec. 7—Matinée—"Mefistofele": Mmes. Farrar, Rappold, Jacoby, Girard; MM. Chapiapine, Martin, Techi. Evening—"Lohengrin": Mmes. Rappold, Langendorff; MM. Knote, Goritz, Blaß, Mühlmann. Monday, Dec. 9—"Mefistofele." Wednesday, Dec. 11—"Iris".

Those who heard Mascagni's "Iris" under the baton of the composer during his ill-fated sojourn in this country a few years ago, were most agreeably disappointed on Friday of last week, when with a cast headed by Emma Eames and Enrico Caruso and furnished with elaborate and appropriate stage settings, Mr. Conried presented it at the Metropolitan.

As thus adequately produced Mascagni's Japanese opera proved what it failed to demonstrate when heard before, namely, that it must be considered one of the most important works that the output of the young Italian school has been able to show in recent years. Though not invariably consistent with the spirit of the text—perhaps happily so—the music is characterized by picturesque Italian impulsiveness, vigor and, in some places, high tension.

The story deals with the attempts of a dissipated Japanese noble, named *Osaka*, to destroy the child *Iris*, brought to his attention by her abductor *Kyoto*. His evil design is completely baffled by the girl's dense innocence. To the house of *Kyoto* she is traced by her blind father, who curses her, supposing her to be a willing victim. She thereupon commits suicide by leaping into a pit, and in the last act she is found dying by rag-pickers. The scene changes to a garden of iris blossoms. One especially large one spreads out its petals and discloses *Iris* white-robed.

In *Iris* Mme. Eames has found one of

the most congenial rôles she has yet essayed, and she was welcomed most cordially. Her portrayal of the innocent child whom the wiles of the roué are powerless to taint left nothing to be desired, while the purity of her voice lent itself with singular appropriateness to the vocal character of the rôle. Her costumes were attractive, and in her stage business it was evident she had not consulted Sado Yacco in vain.

Mr. Caruso, though perhaps not at his best, was highly effective as *Osaka*, though his attempts to imitate the Japanese toddler caused a suppressed wave of "snickers" in the auditorium. Mr. Scotti as *Kyoto*, and Mr. Journet as the blind father, were eminently satisfactory, while in the rôle of a Geisha Rita Le Fornia, a former member of Mr. Savage's forces, made her début under Mr. Conried's auspices in a manner that augurs well for her further achievements.

The other performances of the week, excepting Saturday night's "Lohengrin" with Marie Rappold as *Elsa*, were repetitions with familiar casts.

ANNE ROBERTS'S RECITAL.

Pupil of Bouhy and Henschel Sings in Mendelssohn Hall.

One of the attractions at Mendelssohn Hall, New York, this week, was the song recital Monday afternoon of Anne Roberts, a pupil of Bouhy and Henschel, who interpreted a number of most varied songs ranging from compositions of Gluck to examples of Elgar, Bruneau and Weckerlin.

Miss Roberts was assisted by Arthur Argiewicz, a promising young violinist, who played Tartini's "Devil's Trill" and other well-known selections.

Mrs. Kotzschmar's New Book.

One of the needs of the day is material for mothers and teachers of young children to use in the first piano lessons and a way of presenting the rudiments that will interest and hold the child's attention. This want is most successfully supplied in Mrs. Hermann Kotzschmar's recently published book entitled "Half Hour Lessons in Music," published by Oliver Ditson. Mrs. Kotzschmar is a well-known Portland, Maine, piano teacher and her book is the outcome of her own work in beginning music classes, so that the "Lessons" have all been tried, and are thoroughly practical.

George B. Nevin, the composer of church music, of Easton, Pa., has been invited to go to Detroit, Mich., to conduct a program selected from his own compositions, the chorus representing some of the best vocalists in that city and are largely members of the Fine Arts Society.

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KREISLER DELIGHTS PITTSBURG AUDIENCE

Symphony Orchestra's Playing of Beethoven's Coriolanus Overture Also Highly Pleases.

PITTSBURG, Dec. 9.—Fritz Kreisler, the violinist, was the soloist at the concerts of the Pittsburgh Symphony Orchestra on Friday evening and Saturday afternoon and he again delighted a Pittsburg audience by the solidity, finish and temperament displayed in his playing. His number was the Lalo "Rhapsodie," the third movement of which the "Intermezzo," he omitted. He was recalled many times before he consented to give an encore, but at last played the Bach "Fugue in G Minor." It was an encore worth the trouble it took the audience to obtain.

Beethoven's "Coriolanus Overture" was played for the opening number of the concert. It was so well played, with such fine poetic insight and such pathos that none but a dull audience could have failed in response to its appeal. Following the overture came Schubert's instrumental masterpiece, the "Symphony in C Minor." There was a time soon after Schubert composed this work when the musicians of Vienna laid it aside as too difficult for a satisfactory performance, but these difficulties vanished under the care and intelligence that marked the work of the orchestra last evening.

The concert closed with the now familiar symphonic poem, "Vitava." The orchestra has played it with more inspiration than marked this performance.

WITHERSPOON IN CHICAGO.

Noted Bass Gave Brilliant Program at Sunday Recital.

CHICAGO, Dec. 9.—Herbert Witherspoon forwarded the artistic administration of the F. Wight Neumann concert series Sunday afternoon, in Music Hall with an interesting recital. This singer's power as an interpretative artist is something unique, for he has intelligence, musicianship and the temperamental quality of emotion—three graces to define and secure excellent results, and again he has a fourth power in the gift of program-making that is highly commendable.

Mr. Witherspoon reached his highest estate in the German songs; he gave a series of modern French songs and two Russian melodies. Very interesting was his group of modern songs by American composers. The little song by Gene Branscomb, "With Rue My Heart Is Laden," was exquisitely given and repeated, and his rendition of Sidney Homer's "The Pauper's Drive" was immensely effective. There were several repeats during the afternoon and extra request numbers, and his benediction was "Mother O' Mine," given in his usual sympathetic style. C. E. N.

Strauss's "Salome" has just been produced in Danzig. The orchestra consisted of only sixty players, instead of the prescribed 124, but the work made a deep impression and is expected to have many repetitions. The *Salomé* was Fräulein Hösl, formerly of Carlsruhe.

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EUGENIE SASSARD.

One of the features of the Mendelssohn Glee Club concert in New York Monday night was the duet singing of Eugenie and Virginia Sassard, two American girls who recently returned from a long period of study of professional work in Europe.

Readers of MUSICAL AMERICA will recall that these talented sisters were introduced to a New York audience on November 10, when they appeared with the New York Symphony Orchestra, Walter Damrosch conducting. Since then they have sung in Hartford, Conn., and Philadelphia,

MAY SILVA TEASDALE'S BOOK.

Vocal and Piano Students Will Find Help in Well-Conceived Work.

One of the latest contributions to the list of musical works of a pedagogical nature is May Silva Teasdale's "Self Help for Vocal and Piano Students in Tone Relation and Intonation," a book that commends itself to the serious attention and consideration of all seeking a comprehensive grasp of the fundamental principles of practical and theoretical music, as well as of those engaged in simplifying essential difficulties as far as possible for the student mind.

Mrs. Teasdale has succeeded in presenting her subject matter in an admirably clear, comprehensive and concise form, and, though "designed especially for the vocal student who knows nothing of the relation of notes on the staff to the keyboard of the piano," it will be found a useful addition to the library of the piano student, as well. In the words of the author, it aims to give students a clear practical understanding of the written page of music, and its relation to the keyboard; to reveal, by practical illustrations, the relation of tones to each other, and to guide students into the way of "thinking" tone; and to show that all scales, intervals and chords are equally easy when the simple theory of their formation is understood. It is published in Savannah, Ga.

with the same organization, winning on each occasion a distinct artistic triumph.

The Misses Sassard are well known both in Paris and London, where their recitals were always considered one of the unique features in the musical world. In London, they have appeared before many distinguished people and many members of the royal family. Among some of these are the Duke and Duchess of Sparta (Crown Prince and Princess of the Hellenes), Princess Louise, Duchess of Argyll, Princess Henry of Battenburg, Princess Christian of Schleswig-Holstein, the Duchess of Albany and Princess Alice of Teck.

MAY MUKLE'S COMING.

'Cellist is Due on December 26—Her New York Program.

May Mukle, the 'cellist, is due to arrive in this country on December 26, making her first appearance in recital on the evening of Friday, January 3, at Mendelssohn Hall. She will come direct from a wonderfully successful season in Europe. The following is a translation of an article by Dr. Walter Niemann, of the *Leipziger Neueste Nachrichten* of November 5 published in the London *Times*:

"Yesterday one of the best known woman 'cellists, May Mukle, made a peaceful invasion of our old music town, and won a complete victory. It was a pleasure merely to see the way in which she played—her fire, her strict sense of rhythm, her certainty and warmth of attack. She combines in the happiest manner a masculine vigor of expression with a just and sane sensibility. Her program was full of interest. May she visit us every year, bringing her cornucopia of novelties. We need her."

This is the program she will play at her initial performance in New York: Sonata in E, Valentine; Variations, Tschaikowsky; Prelude, Sarabande and Gavotte, Bach; (from Suite in G unaccompanied); "Litanci," Schubert; "Der Schmetterling," Hamilton Harty; "Chant du Ménestrel," Glazounow, and "Elfentanz," Popper.

PHILADELPHIA CLUB BEGINS A NEW YEAR

Thaddeus Rich Soloist at First Orpheus Concert—Music Teachers Meet.

PHILADELPHIA, Dec. 10.—The thirty-sixth season of the Orpheus Club was inaugurated on Saturday evening last with a concert in the Academy of Music. Thaddeus Rich, concertmaster of the Philadelphia Orchestra, and Margaret Rabold, soprano, assisted. The Club was heard to advantage in a number of part songs and the audience found sufficient opportunity to show their appreciation by generous applause.

The 131st meeting of the Philadelphia Music Teachers' Association was held on Friday evening in the Church of the New Jerusalem. "The Incarnation," a new cantata by Adam Geibel, was given by a chorus of seventy voices. The soloists who volunteered their services were Isabel Buchanan, soprano; May Walters, contralto; Frank Oglesby, tenor, and Edwin Evans, baritone. The cantata, which was effectively sung, is both tuneful and pleasing. The composer directed and presided at the organ. Addresses were made by Dr. Hugh A. Clarke, Dr. W. W. Gilchrist, Henry Gordon Thunder and Philip H. Goepf. The Program Committee announce that Dr. David D. Wood will lecture at the January meeting, Constantin Von Sternberg will read a paper at the February meeting, and J. Francis Cooke, Editor of the *Etude*, will address the March meeting.

Something novel and unusual in the way of opera will be heard here this week when Puccini's "Madam Butterfly" and Wagner's "Die Meistersinger," will be given by rival companies. "Madam Butterfly" will be sung in English by the Henry W. Savage Opera Company, and Wagner's work will be sung in German by the Metropolitan Opera Company.

Helen Ware gave a violin recital at Hamilton Court, last week. Miss Ware plays remarkably well. She possesses a fluent technique, plays with much expression and produces a full, pure volume of tone. Her program consisted of numbers by Bach, Saint-Saëns, Wieniawski and others. She was assisted by Edward Shippen Van Leer, tenor, and Dr. H. P. Furlong was at the piano.

The choral society of the Bethlehem Presbyterian Church, Henry Hotz, director, gave Gaul's "Holy City," in the Church auditorium, this week. The choral numbers 150 trained voices. The solos were sung by well-known artists.

A crowded house heard the augmented choir of the First Baptist Church sing, in abridged form, Handel's "Messiah" last Sunday evening. This was the second of the series of special musical services given by this choir.

S. T. R.

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Helen Pulaski Innes, of Philadelphia, is arranging a piano recital in which Constantine Von Sternberg will give a program of works of Russian composers.

The choir of St. Mark's Protestant Episcopal Church in Philadelphia recently gave Haydn's "Creation." A. Gordon Mitchell was at the organ. F. Avery Jones, organist and choirmaster of the church, directed.

Mrs. Hermann Scheffer, pianist, and Mr. D. F. Colville, baritone, two popular St. Paul artists, co-operated with Errico Sansone and his assistants in a second chamber music recital Thursday evening, at the Park Congregational Church. F. L. C. B.

The opening concert of the Sunday afternoon series by the St. Paul Symphony Orchestra, N. B. Emanuel conducting, was a notable success. Two thousand people were in attendance. Max Bendix, the distinguished violinist, proved a popular assisting soloist.

The leading vocalists of Kankakee, Ill., have organized a new club called the "Clef Club," which is under the direction of Palmer Christian. The object of this organization is to give concerts during the season, and under the able director, Mr. Christian, promises excellent work.

Bruno Huhn, the organist of the West Presbyterian Church in Forty-second street, New York, has been engaged to succeed Charles Heinroth, of Beth-El Synagogue, at Seventy-second street and Fifth avenue. His new duties will not interfere with his post at the West Presbyterian Church.

A telegram to the Kimball Piano Company, Chicago, from Buffalo, N. Y., where Myrtle Elvyn played in Convention Hall, December 5, reads as follows, "Greatest ovation, 3,000 stage seats, capacity house." She will appear in recital in Music Hall, Chicago, Friday evening, December 13.

While Maud Powell was in Los Angeles she was the guest of honor at a banquet of the Celtic Club at the Hotel Lankershim. Two hundred members and guests enjoyed the club's hospitality, including some of the brightest wits of the city and a goodly number of talented musical people.

Abbie Clarkson Totten, soprano, assisted by Lois Huntington, violinist, and Ethel Keith Robinson, pianist, recently gave a pleasing concert in the Palm Room of the Hotel Endicott, New York. The musicians rendered their judiciously chosen numbers delightfully and won much well merited applause.

The recitation of Sydney Lloyd Wrightson, of Washington, D. C., has been postponed until the middle of January, owing to the unusually early beginning of Christmas activities this season. The concert by Francis MacMillen, the violinist, will be given at the Belasco Theatre on Thursday, February 13.

At the Philadelphia Orchestra concert this week, Mme. Olga Samaroff, the soloist, will play the Grieg Concerto in A Minor. The Orchestra will interpret Beethoven's "Coriolanus" overture op. 62; Raff's "Forest Symphony" ("Im Walde") No. 3, in F Major and Brahms, Academic Festival Overture, op. 80.

Emil Paur was the honor guest at the Woman's Press Club of Pittsburgh at its recent monthly meeting. He entertained his hostesses with a delightful piano program, among the selections being an intermezzo of his own, a Hungarian rhapsody, by Liszt, a Rubinstein "Barcarole" and three Chopin numbers.

Emiliano Renaud, the pianist, will play at the Indianapolis Conservatory of Music faculty concert next Monday night. Together with Henry Mirsch, the violinist, he will give Dvorak's Sonatina in G, and his solos will be "Resignation," by Paul; Chopin's Waltz in A flat, opus 40, and Liszt's Sixth Hungarian Rhapsody.

The pupils of Louise De Ginther, of Philadelphia, gave a recital on the evening of December 11 in the Fortnightly Club room and well compensated a large audience for its attendance. Among the performers were Mary E. Albertson, Mary R. Doyle, Walter Scott, Amelia T. Wilkinson, Helen Schultz and John Richmond.

The Fargo Conservatory of Music of Fargo, South Dakota, has a number of pupils whose work in concert is much enjoyed by residents of the city. At one of the recent concerts a large portion of the program was devoted to Grieg's compositions, a Mozart fantasy in C minor, with a second piano by Grieg being especially interesting.

Dorothy Goldsmith, eleven years of age, gave a piano recital in Reading, Pa., last week. Mr. Sternberg, of the Sternberg School of Music, Philadelphia, under whose auspices the recital was given, was there, and announced the opening of a Sternberg School there. A music critic, in commenting on Miss Goldsmith's performance, remarked that "she played like a veteran."

Casper P. Koch, city organist of Allegheny, Pa., recently gave his 73rd free organ recital in Carnegie Music Hall in that city. There was a large attendance, which applauded a varied program, consisting of works of Wagner, Thomas Morley, Johann Strauss, Guilman and Rossini. The organist was assisted by the St. George Choral Union and Mathilda Ott, pianist.

Charles Bowes was heard in recital recently at Blanchard Hall, Los Angeles, with Edward S. Fuller at the piano. An excellent program of German Leider, American, English and Italian compositions was

rendered. This was the first public recital of Mr. Bowes in Los Angeles, although he has lived here for seven years, and was a masterly achievement.

A pupils' recital on December 4, of the Brooklyn College of Music, Arthur Claessen and Leopold Winkler, directors, was the means of introducing some promising talent at Arion Hall, Brooklyn. Hildegard Claessen and Hortense Lyon, both piano pupils of Mr. Winkler, did excellent work, while Edith Magee, soprano, and Beta Vogt violinist, shared in the applause of the evening.

The Apollo Club of Los Angeles, now in its fourth season, presented Handel's sacred oratorio, "The Messiah," under the direction of Dr. Eugene Davis, with a chorus of 200 voices, an orchestra of fifty-five instruments, at the Shrine Auditorium, Thursday evening, December 12. Genevieve Clark-Wilson, the soprano; Estella Catherine Hertt, contralto; Charles Bowes, basso, and Abraham Miller, tenor, were the soloists.

The Claremont Choral Union, of Pomona College, in California, under the direction of Prof. F. H. Bacon, has arranged with the Great Western Lyceum and Musical Bureau, of the Pacific Coast for the services of Herbert Witherspoon for two productions of "Elijah," to be given with complete choral effects, and orchestral unity. One production will be given at Claremont, the other at Simpson Auditorium in Los Angeles.

The "Great Philharmonic Course," under the management of L. E. Behymer, has opened most auspiciously in Los Angeles, this season. Mme. Gadski was greeted with a splendid house, when she opened the course, and Maud Powell played to standing room only, both in Los Angeles and San Diego. Already requests are being made for Herbert Witherspoon and every seat will undoubtedly be taken when Mme. Calvé appears on December 17.

Mme. Kate Moustaki, a pupil of Mme. Ogden-Crane, was heard recently at a lecture of the Queen's Literary Society, of Westerleigh, Staten Island. She sang "Sing Me to Sleep," with violin obligato, and "Fulfillment," responding to a demand for encores by interpreting "Love Is a Rose" and "Kathleen Mavourneen." She has a fine mezzo-soprano voice of great resonant power and is in great demand all over Staten Island, both in church and concert.

Frank McClaskey, the prominent voice teacher of Brockton, Mass., has engaged Marie Louise Githens, soprano; Grace Munson, contralto; John Barnes Wells, tenor, and John C. Wilcox, baritone—all prominent New York concert and church singers—for a concert on January 14. Each of these singers is a brilliant soloist and all are pupils of Mr. and Mrs. John Dennis Mehan, of New York, and so sing with the same method. They will sing, among other items, the "Rigoletto" quartet.

Of Edwin Schneider, who is touring through the West with George Hamlin, the great American tenor, an Omaha critic, says: "He proved a master at the piano. He had the perfect command of his technic and together with a beautiful singing tone and intelligence proved a valuable counterpart to the efforts of the singer. The interludes were well worked out and his interpretations were wholly in keeping with the character of the song, showing strong personality of the player."

Signor Domenico Russo is leaving Los Angeles for New York, where he has an offer of grand opera work. Russo is a dramatic tenor who came to this country with the Del Conte Opera Company. In San Francisco he enjoyed great success with the Tivoli Company, singing with Estafabia Collamarino and Signorina Tetzarini. He is an excellent *Don Jose* and has made decided hits in "Carmen," "Rigoletto," "Faust" and "Il Trovatore."

Alys Bentley, the director of music in the public schools of Washington, D. C., gave a recital of children's songs at the Library of Congress in the reading room for the blind. Her numbers included "The Swing," "The Drum," "Bed in Summer," "Indian Song," "Railroad Journey," "Butterfly," "The Rain," "The Train," "Black-eyed Susan," "The Clock," "Bedtime," "Skipping Song," "Sandman," "My Boat," and "The Zoo," many of which are her own compositions. Mrs. Byram, who was at the piano, played the accompaniments and gave Rubenstein's "Kammenoi Ostrow" and the fire music from "Die Walkure" in a piano arrangement.

Notwithstanding a rather strenuous season, Oscar Hammerstein has found time to compose a waltz which he says is going to be his masterpiece in this field of composition. "Frank McKee has made me an offer for it," Mr. Hammerstein asserts, "and so has Florenz Ziegfeld. I don't know to whom I shall give it but I do know that it will be performed at my opera house. Signor Campanini, who asked me to be allowed to orchestrate it, wants to put it on the program for a concert, but I will not allow that. Wait until I compose a grand opera and then I may let him give it at my opera house; but he cannot have my waltz."

The Providence (R. I.) Musical Association opened its "students' course" Saturday night with a piano recital by De Pachmann and an audience which crowded Memorial Hall. Enthusiasm was at the highest point, and the pianist in his happiest mood. The program was varied and made from Scarlatti, Mozart, Weber, Mendelssohn, Schumann, Sgambatti, Raff, Miszkowski, Tchaikowsky, and, as usual, several numbers of Chopin. The Mozart Fantasia C minor, No. 18, was one of the most exquisite exhibitions of piano playing ever given in Providence. The success of the "students' course" is assured, and the remaining concerts, a song recital by Gogorza, a concert by the Olive Mead Quartet and a recital by Fritz Kreisler, are eagerly anticipated.

W. Lynnwood Farnham, organist of the Church of St. James the Apostle, in Montreal, gave the last of a series of five organ recitals last Saturday in the Emmanuel Congregational Church, Montreal, with the assistance of Janet Duff, contralto. The three first were given on his own organ, but owing to its becoming often out of order, he had to transfer the two last to Emmanuel Church. Mr. Farnham covered a wide range of compositions during this series, including works of French, English and German writers. His playing is always attractive, buoyant, exceedingly clear and brilliant. Janet Duff created a most favorable impression through a most pleasing quality of voice, pure enunciation and remarkable schooling. She is versatile and interpreted with equal ease songs by Allitsen, Dvorak, Mann, Bach and Gounod.



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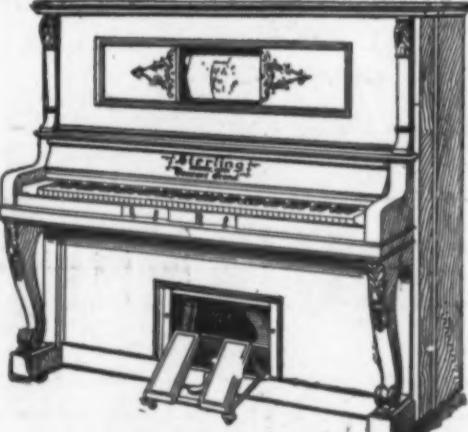
INDIVIDUALS.

Beddoe, Dan.—New York, Dec. 14; Albany, Dec. 16; Washington, Dec. 17; Brooklyn, Dec. 20; Boston, Dec. 22 and 25; New York, Dec. 26 and 28.
Benedict, Pearl.—New York, Dec. 15.
Child, Bertha Cushing.—Milwaukee, Dec. 27.
Cole, Kelley.—Toronto, Dec. 16 and 17.
Croxton, Frank.—Nashua, N. H., Dec. 19; Pittsburgh, Dec. 27.
Cumming, Shanna.—Milwaukee, Dec. 27.
de Cisneros, Eleanor.—Toronto, Dec. 16 and 17; Rochester, Dec. 18.
Dufault, Paul.—Dec. 19, Drummonville, Can.; Brooklyn, Dec. 25.
Dunn, Glenn Dillard.—Chicago, Dec. 28.
Ganz, Rudolph.—Houston, Tex., Dec. 16; New Orleans, Dec. 18.
Hamlin, George.—Chicago, Dec. 15; Tacoma, Wash., Dec. 18; Portland, Ore., Dec. 19.
Hinkle, Florence.—Summit, N. J., Dec. 17; Middletown, Conn., Dec. 19; Paterson, N. J., Dec. 21.
Hissem de Moss, Mary.—Springfield, Mass., Dec. 16; Oxford, O., Dec. 17; Dayton, O., Dec. 18; Philadelphia, Dec. 20 and 21; Buffalo, Dec. 25.
Hussey, Adah Campbell.—Trenton, N. J., Dec. 14.
James, Cecil.—Providence, R. I., Dec. 18; Brooklyn, Dec. 25; Worcester, Dec. 31.
Kubelik, Jan.—Cincinnati, Dec. 14; Chicago, Dec. 15; Cleveland, Dec. 16.
Listemann, Virginia.—Boston, Dec. 16; Providence, Dec. 18.
Macmillen, Francis.—Spartansville, S. C., Dec. 14; Knoxville, Tenn., Dec. 16; Chattanooga, Dec. 17; Nashville, Dec. 18; Lexington, Ky., Dec. 19; St. Louis, Dec. 26; Louisville, Ky., Dec. 30.
Mylott, Eva.—Brooklyn, Dec. 20.
Ormsby, Frank.—Jacksonville, Fla., Dec. 16; New York, Dec. 19.

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A NOCTURNE.



ANNA MILLER WOOD SINGS.

Interesting Songs Heard at Musicale in Boston.

BOSTON, Dec. 9.—Anna Miller Wood, the contralto, gave an interesting morning musicale at her studio in the Pierce Building last Wednesday. Miss Wood sang MacDowell's "Thy Beaming Eyes," Chadwick's "Dear Love," Atherton's "Beloved, It Is April Weather," Foote's "Requiem," Debussy's "La Mer est plus belle," Faure's "Le Secret," "The Little Red Lark," Old Irish, "Weihnachtslied," xiv. Century, and "Come Sweet Morning," Old French.

Miss Wood was assisted in Hildach's "Passage Bird's Farewell," by Edith A. Bullard, who assists Miss Wood in her teaching. The recital was given for the benefit of Miss Wood's pupils and their friends for the purpose of illustrating various points in teaching. The Foote "Requiem" is new, having been composed last Summer by the distinguished Boston musician and was sung for the first time at a recital recently given by his daughter and Miss Ormand.

D. L. L.

Gabriel Astruc's New Opera House.

Théâtre Champs Elysées is to be the name of the new opera house which Gabriel Astruc is trying to build for Paris. Much American money has been subscribed for it. It is the pet scheme of the Baroness Grefuhle, who is the leader of musical society in Paris. The performances are to be international, and among other promised attractions is the entire company from the Prince Regent Theatre in Munich to sing "The Nibelungen Ring" in German. Then there will be model performances of Italian opera. The theatre will be opened in two years. It was Gabriel Astruc who, with Baroness Grefuhle's help, carried through the "Salomé" production in Paris.

Boston Composer Married.

BOSTON, Dec. 10.—F. Addison Porter, the well-known Boston composer and teacher of singing, was married November 30 to Laura B. Huxtable. Mr. and Mrs. Porter will reside at No. 211 Newbury street, this city, where they will be at home to their friends.

D. L. L.

Mme. Samaroff with Two Orchestras

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Mary Garden, the Scotch-American operatic soprano, or, more properly speaking, singing actress, now filling the Manhattan whenever she appears in Massenet's "Thaïs," made her début in Paris on a Friday, the 13th of April. She says Wagnerian rôles are always before her as a desired goal, but before she undertakes them she will devote herself to more works of the modern French school.

The new Court Theatre in Weimar will be opened in January with "Faust," when Felix Weingartner's "Faust" music will be used.

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